

THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

No. 4236. VOL CLVI

SATURDAY, JUNE 26. 1920.

ONE SHILLING.

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TWENTY-SIX: THE PRINCE OF WALES, BRITAIN'S GREATEST AMBASSADOR—A SNAPSHOT TAKEN IN NEW ZEALAND.

The Prince of Wales was twenty-six on June 23. On the 21st he visited Canberra, the seat of Australia's new capital, and there laid the foundation-stone of the Capitol building. After the ceremony he returned by train to Sydney. The above photograph of the Prince is a happy snapshot taken at Hamilton, on the Waikato River, near Auckland, during his visit to New Zealand. He landed at Auckland on April 24, and reached Hamilton,

on his way to the Maori reserve, three days later. Farmers and their families had come in by special trains from all the country round to greet him, and the streets of Hamilton were gaily decorated. The Prince attended the races, and received an address from the League of Frontiersmen. It was at Hamilton that he saw a girl trying to photograph him fifty yards off, called to her to come nearer, and helped to adjust the camera.

PHOTOGRAPH SUPPLIED BY THE "AUCKLAND WEEKLY NEWS."



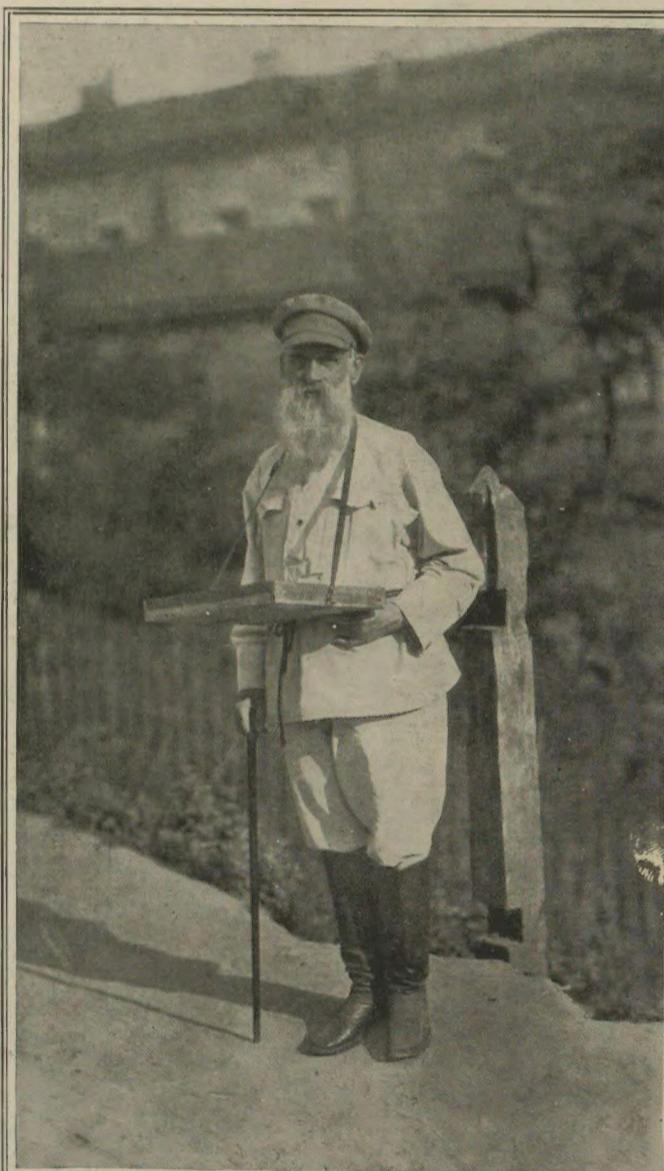
BY G. K. CHESTERTON.

IT is allowable, I hope, to express a warm satisfaction with the almost dramatic departure of this paper in its treatment of the drama. *The Illustrated London News*, in publishing the play "The Grain of Mustard Seed" as a serial, has done two or three things at once which very much wanted doing. It has refuted a fallacy in much of the ordinary talk about plays for the study and plays for the stage. The talk about the necessary tricks of stage-craft, and the dreariness of a drama of ideas, largely misses the main proportions of the truth. It talks as if a play had to be read because it is too dull to be acted. As a matter of fact, a play often has to be acted because it is too dull to be read. Even a bore might be slightly less monotonous if he were constantly entering by trap-doors instead of front doors, or arriving by a parachute instead of a tram-car, even if his speech were still one continuous and melodious monologue about a stroke he had missed on the golf-links seven months ago. Indeed, Stevenson has written the most inspired and intoxicated of all farces, entirely about the real and supposed adventures of the driest and dreariest of all bores. But in "The Wrong Box" the bore is only allowed to talk at intervals, being for the rest of the time smashed in a railway accident, whirled away in a carrier's cart, and supposititiously cooped up in a barrel and imprisoned in a grand piano. Similarly, I suppose, even a man explaining the application of evolution to social ethics might become barely tolerable, might relieve the strain a little, so to speak, if he were constantly reappearing in a new red waistcoat, or a new white hat, or a new pair of yellow trousers with purple spots. So in the drama the mere fact of any events happening on the stage, or even any figures or costumes appearing on the stage, holds the attention just a little more than would the dead and trivial dialogue if it were printed on a page. Now, the dialogue of "The Grain of Mustard Seed" gains and grows by being printed on a page. It can be read because it is really dramatic; we might say it can be read because it is really theatrical. It is telling and popular enough to be read; it is not so dull and unpopular that it has to be acted.

The second point, which is really the first, is that it is a very good thing, of course, to spread as far as possible the rousing and even astonishing news that somebody has written a modern play about modern politics. Most of the plays I have seen have either been about the sort of politics that existed somewhere about seventy years ago, or about the sort of politics that could not possibly have ever existed, in any age or country. One exception was "Mary Goes First," by Mr. Henry Arthur Jones, a man with a virile liking for living problems; but that, as it happened, concerned chiefly provincial, and not imperial and metropolitan politics. But most political plays are full of the stock ideas that come from novels; or the very much staler stock ideas that come from newspapers. Neither novels nor newspapers give a true picture of modern politics; but the newspapers are much the more fictitious, not to say fantastic. After all, the old-fashioned novelist generally gave his hero some human weaknesses and his villain some redeeming merits. But the party journalists never admitted any weaknesses in the party leader, or any merits in the opposition leader. The groups that have followed the break-up of the party system seem to be quite as unphilosophical and unimaginative in this respect; being solidified rather by prejudices than principles. But it is no mere partisan passion that falsifies the facts; it is a false theory of the whole situation. The critics do not understand the very nature of our plutocracy; they make it an imaginary struggle between aristocrats who have vanished and democrats who have not yet appeared. About the older question of the artificiality of the party system, the dramatist does, indeed, say some very true and telling things.

The party system is really disposed of in two lines, when the good party man says that his leaders know his loyalty, and will always find him in the same place; and the other man answers: "And are they always in the same place?" It is obviously idle to be loyal to a Liberal Party that is not in the least likely to pursue any Liberal policy; or to strive and suffer for the triumph of a Conservative Government which will never under any circumstances conserve.

But if party is disposed of, plutocracy is not disposed of; and the much deeper and more delicate truth is in the delineation of the types that now, under whatever label, do really rule the State. Now it is easy



A FORMER RUSSIAN GENERAL REDUCED TO SELLING CIGARETTES:
A PATHETIC FIGURE IN THE STREETS OF KIEFF.

Among the vicissitudes of fortune caused by the triumph of Bolshevism in Russia is the fact that Generals of the former Imperial Army have been reduced to such poverty that, in some cases, they have become itinerant vendors. This photograph was taken shortly after the capture of Kieff by the Poles on May 8, and before its recapture by the Bolsheviks on June 13.—[Exclusive Photograph by J. H. Hare.]

enough to have a conventional parody of conventional politics. Every official statesman has not only an official portrait, but an official caricature. It is easy to represent Mr. Balfour as a limp and ladylike aesthete, or Mr. Winston Churchill as a harebrained and meddlesome schoolboy. These things have no relation whatever to the real men, or even to the real faults of the real men. Both those aristocrats have much more of the cunning and tenacity which the dramatist has suggested in the cynicism of Lord Henry Markham. But over and above this there are certain broad truths about the whole social situation, which he brings out in a manner often-missed not only by the conventional but by the unconventional satirist.

For this play is not only more real than the average romantic plays; it is also more real than our realistic novels. Mr. Galsworthy, for instance, is certainly a

great realist, and, what is much more important, a great novelist and a great dramatist. But Mr. Galsworthy seems to me to be still haunted by figures that are now phantoms; by figures that are much too fictitious for fiction. One of his favourite ghosts bears the title of one of his most famous books: "The Aristocrat." He still continually presents to us the stiff figure of a feudal and hereditary nobleman or gentleman, whose superstition is heraldry, whose virtue is chivalry, who stubbornly opposes all new things, and especially all new men. In the sphere of practical politics, I should say this man does not exist, if he ever did exist. His place is in a romantic novelette, not in a realistic novel. There may be a few people who are proud of long lineage, or even a few who have long lineage to be proud of; but they are mostly yeomen and small squires without the smallest influence in politics. But in the case of the great political families, or even the great county families, the very last thing that they ever dream of doing is to shut their doors against the *nouveau riche*. Very often they were quite recently *nouveau riche* themselves. Never by any chance do they fail to welcome those that are obviously *riche*, however obviously *nouveau*.

Here, again, it will be noted that the author of "The Grain of Mustard Seed" avoids the vulgar error about the view of vulgarity. The fashionable politicians who lounge through the play entertain many objections to Weston, the new man with the new cottage policy. They object to him because he is honest and, what is often the same thing, violent; they object to him because he is logical, and logic is to them a sort of intellectual violence. They think him blind and impatient and fanatical and fixed on one idea; they think of everything to thwart him and are sometimes in a mood to kill him, or at least to lock him up as a lunatic. But they do not look down on him as a parvenu. The one thing they accept from the first as natural, the one thing they never really think of countering against him, is that he is a common commercial man who has made money out of a patent food. The fact that he is a tradesman is quite covered by the fact that he is a successful tradesman. They do not object that he has made his money in an unworthy way; they only object that he will spend his money, and especially their money, in a much more worthy way. As to the way it was made, it is probably the way in which the money they have inherited was made. They are political hypocrites, but not quite such personal hypocrites as really to despise it for that. This is true to life; and one of the truths that are seldom told in literature, especially realistic literature.

But there is more than this: not only do their merely materialistic motives make them accept new men, but even their idealistic motives tend to make them accept new notions. The aristocrat is very seldom a man who objects to novelties. The aristocrat is generally a man who longs for novelties, and runs after novelties, and dies of inanition, so to speak, if he cannot get enough novelties. We should not expect to find a Cubist picture in a cottage, or some new kind of Vorticist dancing on a village green. A novelty is a luxury, and is found with all the other examples of the latest luxuries. Hence a profession of faith in progress is almost universal in plutocracy. Even the most conservative claims to be rather progressive. Here again the dramatist touches the nerve of truth. Conventional caricature could easily have made Garforth a Tory swearing by the good old times; an avowed reactionary. In fact Garforth begins by protesting that no one can call him reactionary. He is for progress, steady progress, rational progress, scientific and evolutionary progress. But he is also for plutocracy.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

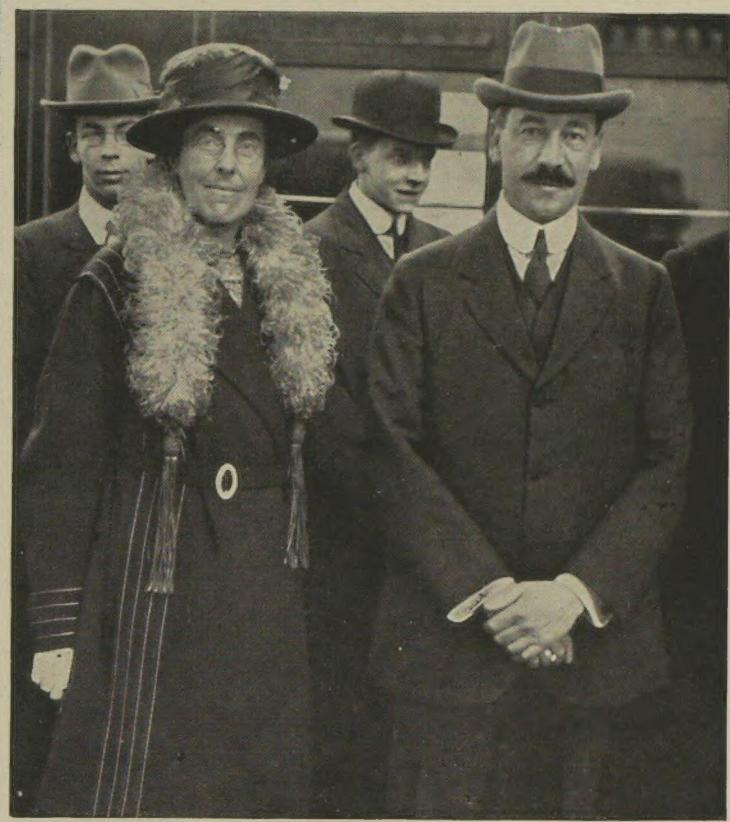
PHOTOGRAPHS BY ALICE HUGHES, RUSSELL, PHOTOPRESS, LAFAYETTE, TOPICAL, I.B., AND ELLIOTT AND FRY.



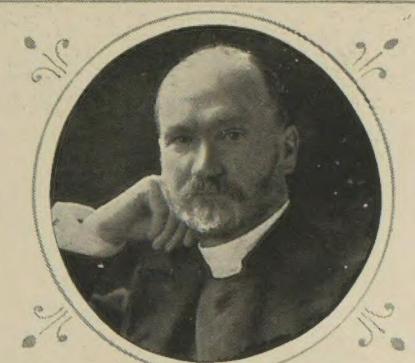
ENGAGED TO LORD MONTAGU OF BEAULIEU: MISS PEARL CRAKE.



ENGAGED TO MISS PEARL CRAKE: LORD MONTAGU OF BEAULIEU.



THE HIGH COMMISSIONER FOR PALESTINE LEAVING FOR HIS NEW DUTIES: SIR HERBERT SAMUEL (WITH LADY SAMUEL).



THE NEW PRIMATE OF IRELAND: THE MOST REV. C. F. D'ARCY, ARCHBISHOP OF DUBLIN.



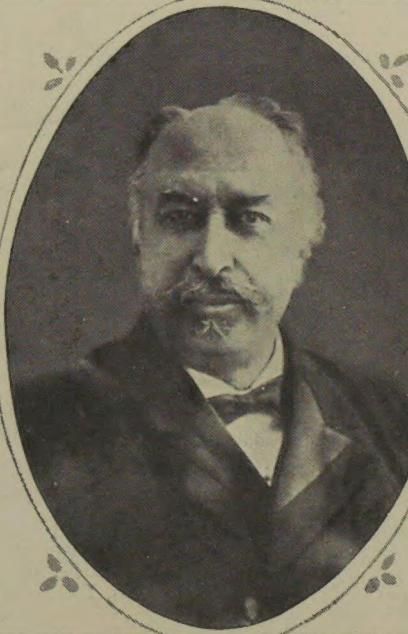
THE NEW BISHOP OF ARMAGH: THE RIGHT REV. J. G. FITZMAURICE DAY.



CHURCHMEN IN CONCLAVE: THE NEW PRESIDENT OF THE ENGLISH CHURCH UNION, SIR ROBERT NEWMAN, SPEAKING AT THE ANNUAL MEETING.



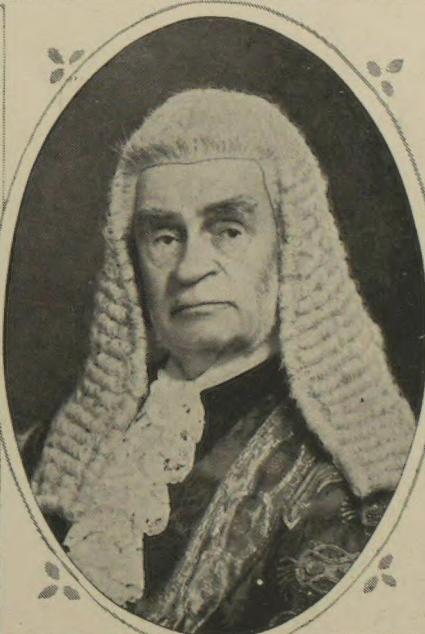
PREPARING FOR THE BOULOGNE CONFERENCE: MARSHAL FOCH, M. MILLERAND, AND MR. LLOYD GEORGE AT THE PRELIMINARY GATHERING AT LYMPNE.



PREMIER OF ITALY FOR THE FIFTH TIME: SIGNOR GIOLITTI.



IRISH RAILWAY DELEGATES IN DOWNING STREET: MEMBERS OF THE DEPUTATION TO MR. LLOYD GEORGE.



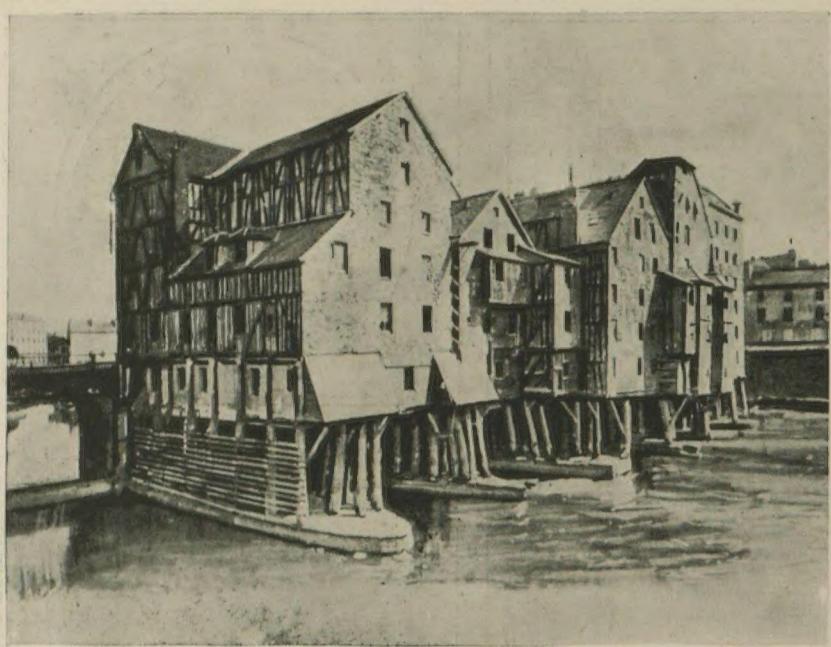
MASTER OF THE ROLLS FROM 1907 TO 1918: THE LATE LORD COZENS-HARDY.

Lord Montagu of Beaulieu is engaged to Miss Pearl Crake, daughter of the late Major B. Crake (Rifle Brigade) and Mrs. Barrington-Crake—Sir Herbert Samuel, knighted on his being made High Commissioner for Palestine, has left to take up his duties there.—The Most Rev. Charles F. D'Arcy, D.D., Archbishop of Dublin, has been elected Primate of All Ireland in succession to the late Archbishop Crozier.—The Rev. J. G. F. Day, Rector of St. Ann's, Dublin, and Canon of Christ Church, has been elected *ad interim* Bishop of Armagh.—At the annual meeting of the English Church Union on June 18,

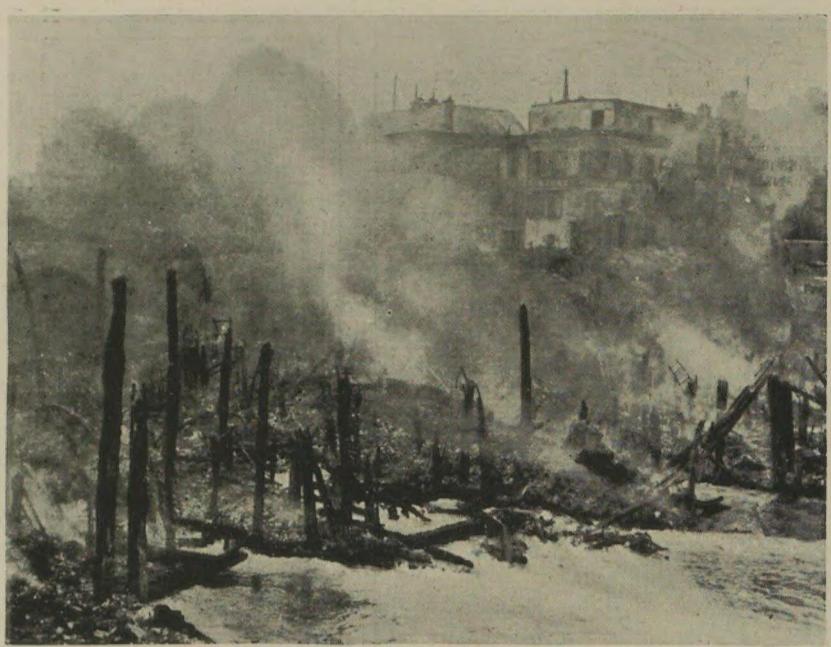
Sir Robert Newman was elected President.—The Lympne group shows (from left to right) Sir Philip Sassoon, General Weygand, Marshal Foch, Field-Marshal Sir Henry Wilson (behind Foch), Lady Rocksavage, Mr. Lloyd George, M. Millerand (next but two, by pillar), and Mr. Austen Chamberlain.—Signor Giolitti recently became Premier of Italy for the fifth time. He is now seventy-eight.—Delegates of the N.U.R. and Irish railways, introduced by Mr. J. H. Thomas, M.P., saw Mr. Lloyd George on June 18 regarding Ireland.—Lord Cozens-Hardy, ex-Master of the Rolls, died on June 18.

CAMERA NEWS: MEAUX MILLS; BOULOGNE FISHWIVES; TANKS; BOXERS.

PHOTOGRAPHS SUPPLIED BY EXCELSIOR, I.B., TOPICAL, C.N., AND BALL.



BEFORE THE FIRE: FIVE OLD MILLS AT MEAUX, DATING FROM THE 16TH AND (IN PART) THE 13TH CENTURIES.



AFTER THE FIRE: ALL THAT WAS LEFT OF THE OLD MILLS—SMOKING DÉBRIS FALLEN IN AMONG THE PILES.



THE PREMIER SALUTING THE FRENCH COLOURS: MR. LLOYD GEORGE INSPECTING A GUARD OF HONOUR AT BOULOGNE.



BOUQUETS FOR THE FRENCH AND BRITISH PREMIERS FROM BOULOGNE FISHWIVES: (L. TO R.) M. MILLERAND AND MR. LLOYD GEORGE.



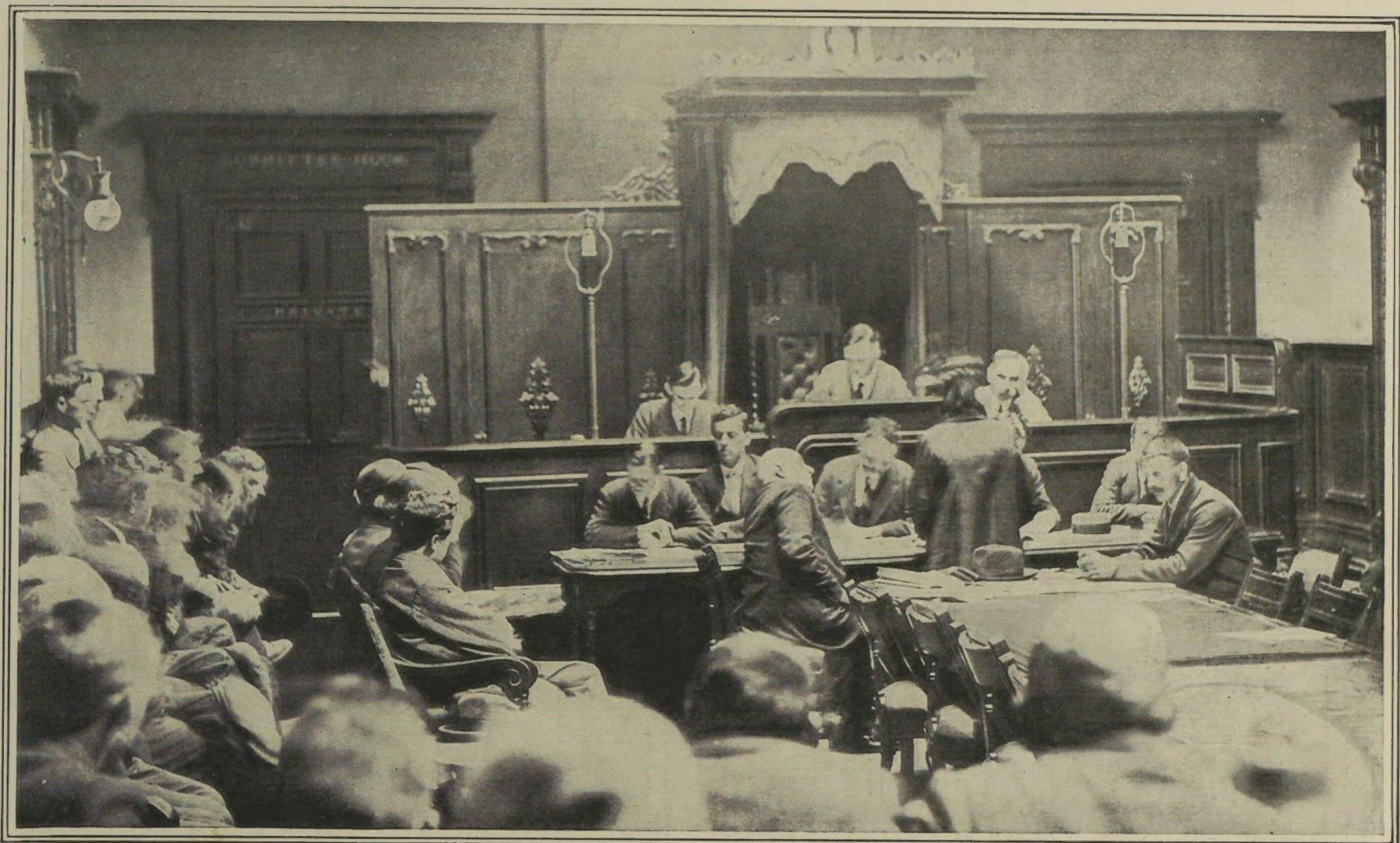
THE TANK AS A RACING VEHICLE: FRENCH "WHIPPETS" COMPETING IN A TANK RACE AT SARTORY CAMP.



FRANCO-BRITISH NAVY AND ARMY BOXING AT THE HOLBORN STADIUM: THE FRENCH TEAM—OFFICERS AND MEN.

Five historic old mills at Meaux, on the Marne, were recently destroyed by fire, the damage being estimated at 2,000,000 francs. One arch of the bridge on which they stood was blown up by the British troops retreating before Von Kluck in September 1914.—After their meeting at Lympne, M. Millerand and Mr. Lloyd George crossed to Boulogne on June 21. There was a guard of honour of the 8th French Infantry Regiment, and the two Premiers were presented with bouquets by Boulogne fishwives.—A boxing contest

between French and British Navy and Army teams was held at the Holborn Stadium on June 22, when Prince Henry arranged to present prizes. In the French group above the figures are (l. to r.)—Front Row: Lt. Thibault (heavy-weight), Commandant Wagner (team captain), Lt. Tournu (light-w.), and Lt. Agaccio (welter-w.). Back Row: Dedieu (bantam-w.) Debeve (light-w.), Deschamps (heavy-w.), Campagne (light-heavy-w.), Trichri (welter-w.), Cassini (feather-w.), Devillard (fly-w.), and Hellers (middle-w.).

Where the Sinn Fein Writ Runs: A Dail Eireann Court of Justice at Work in Cork.

SHOWING ON THE BENCH (LEFT TO RIGHT, IN BACKGROUND) SEAN NOLAN, DONAL OGE O'CALLACHAIN (PRESIDENT), AND SEAN JENNINGS
THE DAIL EIREANN COURT AT CORK TRYING A CASE.

The Dail Eireann Court of the Sinn Feiners, sitting in Cork, has dealt, among other things, with charges of slander and robbery, and the return of stolen goods to the owners.

Its members assert that it acts more quickly and justly than any other court, and that it is the only body to locate and punish misdemeanours!

PHOTOGRAPH BY ILLUSTRATIONS BUREAU.

Open-Air Shakespeare at Oxford: "As You Like It" in a College Garden.

"AS YOU LIKE IT" PLAYED IN THE GARDEN OF THE WARDEN OF WADHAM: THE O.U.D.S. COMPANY AT OXFORD.

The Oxford University Dramatic Society—more usually known as the O.U.D.S.—gave performances of "As You Like It" on June 19, 21, 22, and 23, in the garden of the Warden of Wadham College. The play was produced by Mr. Nigel Playfair. The part of the exiled Duke was taken by Mr. M. D. Colbourne, of Oriel; Jaques by Mr. C. K.

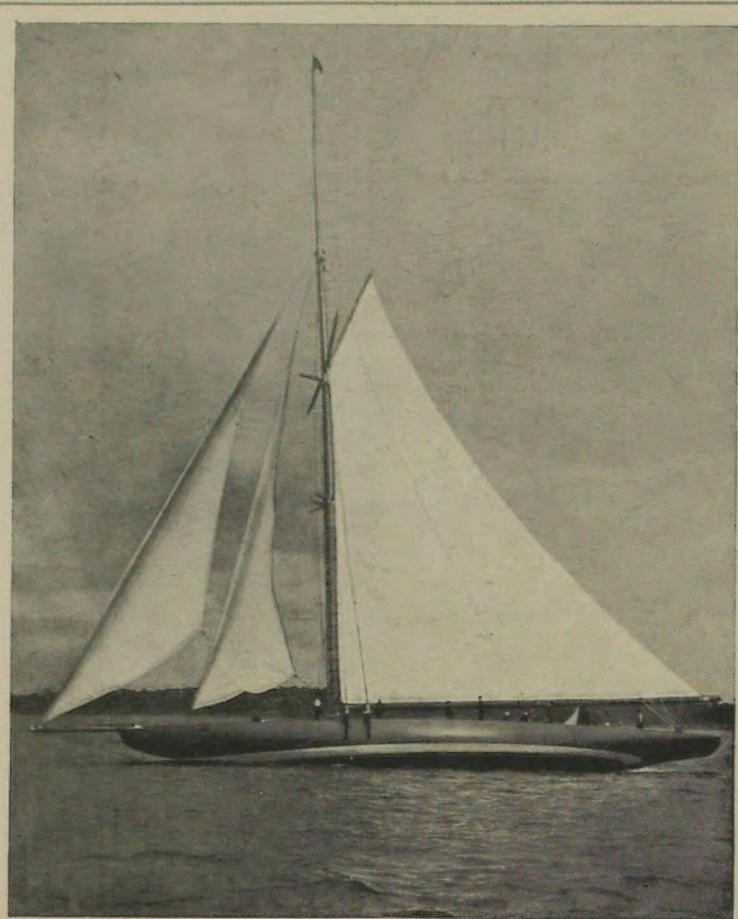
Allen, of University; Orlando by Mr. G. A. Gardiner, of Magdalen; and Touchstone by Mr. E. L. Bush, of Trinity. There were four ladies in the cast—Miss Joan Buckmaster as Rosalind, Miss Paulise de Bush as Celia, Miss Fanny Dowson as Phoebe, and Miss Kitty Ashton as Audrey. Next February the O.U.D.S. intends to present "Antony and Cleopatra."

THE AMERICA CUP TRIALS: THE CHALLENGER AND POSSIBLE DEFENDERS.

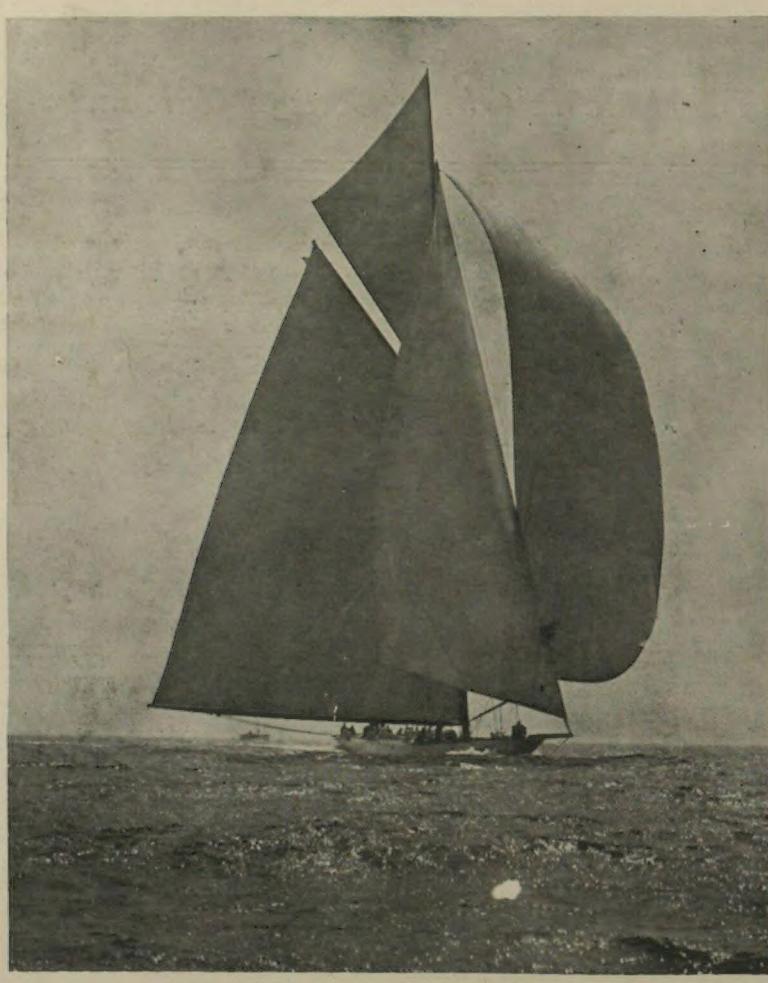
PHOTOGRAPHS BY JAMES'S PRESS AND C.N.



"SHAMROCK IV." ON HER FIRST TRIAL NEAR NEW YORK: THE CHALLENGER FOR THE FORTHCOMING AMERICA CUP YACHT RACE.



SIR THOMAS LIPTON'S LATEST CHALLENGER FOR THE AMERICA CUP: "SHAMROCK IV." IN TRIALS OFF CITY ISLAND.



THE PROBABLE DEFENDER: "RESOLUTE" FINISHING 5 MINUTES AHEAD OF "VANITIE" IN THEIR FIRST TRIALS AT NEWPORT.



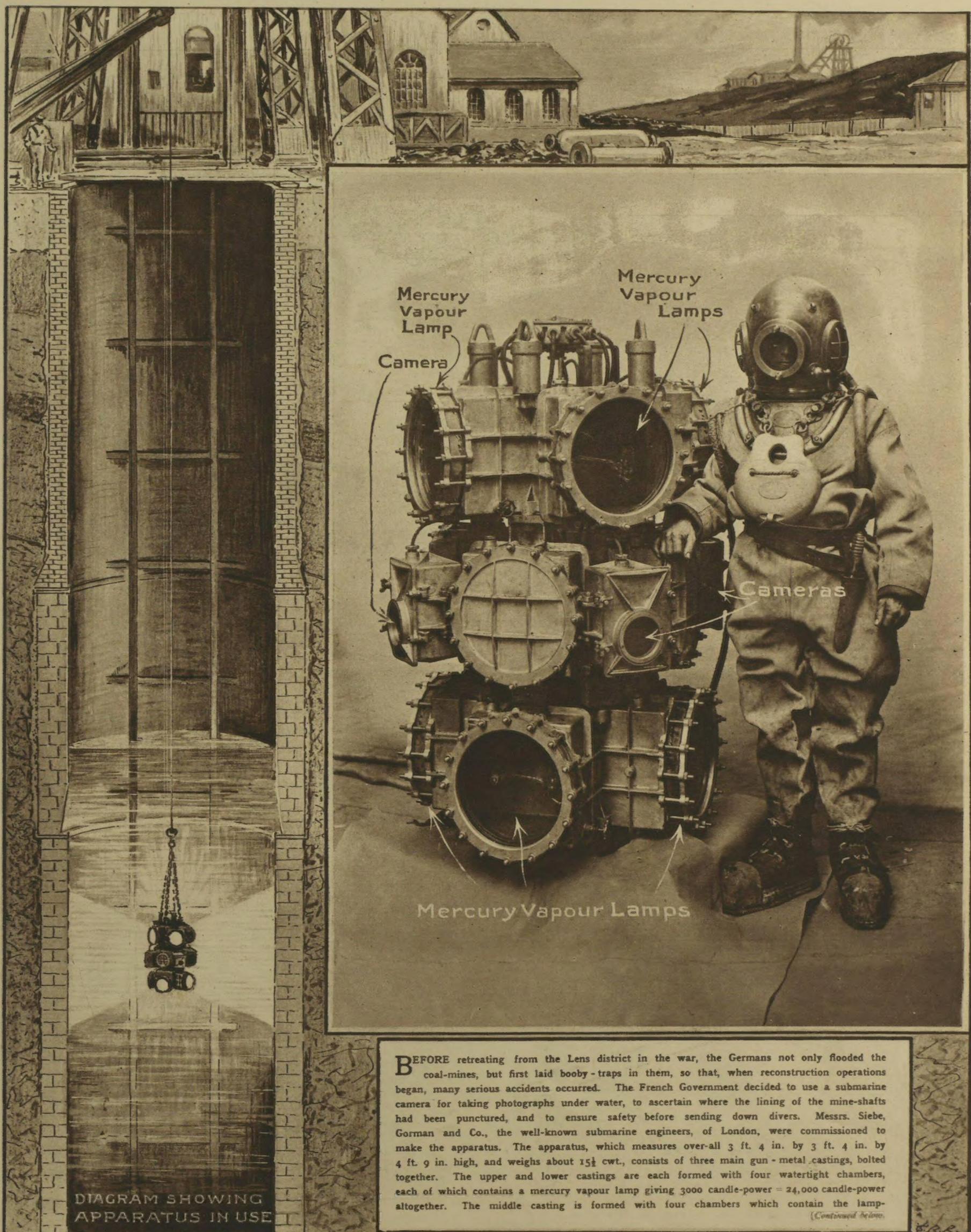
COMPETING FOR THE POSITION OF DEFENDER OF THE AMERICA CUP: "VANITIE"—WITH "RESOLUTE" AHEAD IN THE DISTANCE.

At the moment of writing the latest news of the trials for the forthcoming yacht race for the America Cup is given in two Reuter messages of June 19. One, from Sandy Hook, says: "'Shamrock IV.' easily beat the 23-metre 'Shamrock' in the first trial race to-day, over a triangular course, by 13 min. 15 sec. actual time. Sir Thomas Lipton boarded 'Shamrock IV.' before the race, but viewed the contest from the 23-metre

'Shamrock.'" The other message, from Newport, Rhode Island, says: "'Resolute,' in a light breeze, to-day won her sixth trial race with 'Vanitie' for the right of defending the America Cup. She crossed the finishing line a few seconds ahead of her rival, and, according to elapsed time, this gave her a margin of a couple of minutes on corrected time." The defender has not yet been chosen, but 'Resolute' is regarded as the more likely."

PHOTOGRAPHING UNDER WATER TO FIND GERMAN BOOBY-TRAPS.

DRAWING BY W. R. ROBINSON; PHOTOGRAPH BY COURTESY OF MESSRS. SIEBE, GORMAN AND CO., LTD., 187, WESTMINSTER BRIDGE ROAD.



BEFORE retreating from the Lens district in the war, the Germans not only flooded the coal-mines, but first laid booby-traps in them, so that, when reconstruction operations began, many serious accidents occurred. The French Government decided to use a submarine camera for taking photographs under water, to ascertain where the lining of the mine-shafts had been punctured, and to ensure safety before sending down divers. Messrs. Siebe, Gorman and Co., the well-known submarine engineers, of London, were commissioned to make the apparatus. The apparatus, which measures over-all 3 ft. 4 in. by 3 ft. 4 in. by 4 ft. 9 in. high, and weighs about 15½ cwt., consists of three main gun-metal castings, bolted together. The upper and lower castings are each formed with four watertight chambers, each of which contains a mercury vapour lamp giving 3000 candle-power = 24,000 candle-power altogether. The middle casting is formed with four chambers which contain the lamps.

(Continued below.)

E.G.R.

THE INTERIOR OF FLOODED MINE-SHAFTS IN THE LENS DISTRICT "TAKEN" TO DISCLOSE WAR BOOBY-TRAPS:

THE 15½ CWT. PHOTOGRAPHIC APPARATUS, AND HOW IT IS USED.

Continued.

resistances, and with four smaller chambers which contain the cameras. A cable junction-box is fitted on top of the upper chamber, also four lifting eyes. The lamps are of the quartz or silica type of mercury vapour, supplied by the Westinghouse Cooper Hewitt Company, Ltd., having a burner consisting of a quartz vessel, with an over-all length of about 9 in., and operating in parallel on a direct current supply of 200 volts, at a current consumption of 3½ amperes. The candle-power of each lamp is 3000, and the efficiency is, therefore, in the neighbourhood of ½-watt per candle-power. The light

from these lamps is extremely actinic, and the photographic effect is equal to that of other lamps using a very much higher current. The lamps have been made as simple as possible so as to avoid all unnecessary complications, the tilting being effected by means of special levers, actuated by rods on the outside of the box, the rods passing through suitable stuffing boxes. Similarly, stuffing boxes are also provided to take the lamp leads. The cameras are of a special box type, fitted with a behind lens-shutter, which is electrically controlled. A very wide angle lens is employed.

WITH "TITLES" TO DEFEND AT WIMBLEDON: LAWN-TENNIS CHAMPIONS.

PHOTOGRAPHS BY SPORT AND GENERAL; ONE BY TOPICAL.



HOLDER OF THE "SINGLES CHAMPIONSHIP": MR. GERALD L. PATTERSON, WHO HAILS FROM AUSTRALIA, SERVING.



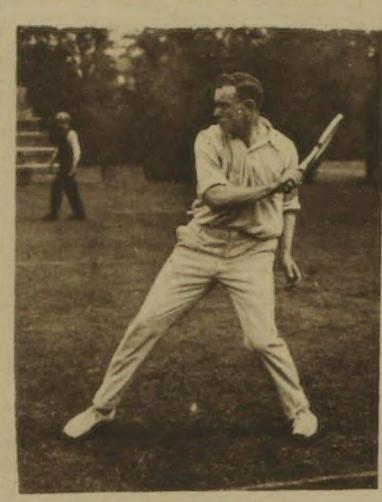
MEN'S DOUBLES CHAMPION (WITH MR. R. V. THOMAS): MR. P. O'HARA WOOD.



MIXED DOUBLES CHAMPION (WITH MR. R. LYCETT): MISS RYAN, OF U.S.A., SMASHING WITH MRS. LARCOMBE AS PARTNER.



TAKING A RETURN: MR. G. L. PATTERSON.



A BACKHANDER: MR. G. L. PATTERSON.



MIXED DOUBLES CHAMPION (WITH MISS RYAN): MR. R. V. THOMAS, SERVING.



TAKING A DIFFICULT BACKHANDER: MR. P. O'HARA WOOD.



MEN'S DOUBLES CHAMPION (WITH MR. P. O'HARA WOOD): MR. R. V. THOMAS.



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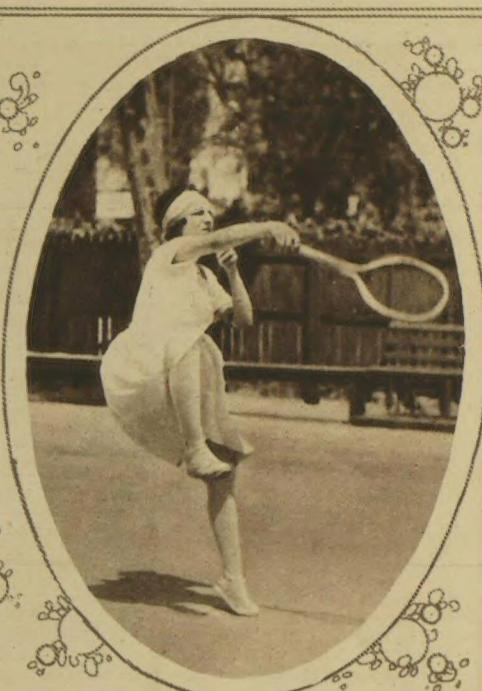
LADIES' DOUBLES CHAMPION (WITH MME. SUZANNE LENGLÉ): MISS RYAN, OF CALIFORNIA.

Above are portraits of all the present holders of the Lawn-Tennis Championships, victorious in the various events last year. There was a huge entry list for this year's meeting, which began at Wimbledon on June 21. No fewer than 128 competitors entered for the chief event, the Men's Singles Championship. It was won last year, at his first attempt, by Mr. Gerald L. Patterson, who will therefore meet in the challenge round the winner of this year's final. It will be his first single in public this season. Mr. Patterson, who is 24, hails from Australia, and won the M.C. in the war as a member

of the Australian forces. To the Lady Champion of last year, Mme. Lenglen, we give (opposite) a page of illustrations to herself. The Mixed Doubles of 1919 were won by Mr. Randolph Lycett and Miss Ryan. Mr. Lycett has been called "the finest doubles player in the world in men's and mixed." Miss Ryan also carried off the Ladies' Doubles last year in partnership with Mme. Lenglen. The Men's Doubles were won by Messrs. R. V. Thomas and P. O'Hara Wood, an Australian pair, whose defeat of Messrs. G. L. Patterson and Norman Brookes was the great surprise of the meeting.

LADY LAWN - TENNIS CHAMPION OF THE WORLD: MLLÉ. LENGLEN.

PHOTOGRAPHS BY W. CAUDERY, NICE.



A SMASH.



A BASE-LINE BACKHAND DRIVE.

THE FINISH OF A SMASH.



MLLE. SUZANNE LENGLEN: A SERVICE.

A SMASH.



A CHARACTERISTIC ATTITUDE.



A BACKHAND RETURN.



A SMASH.



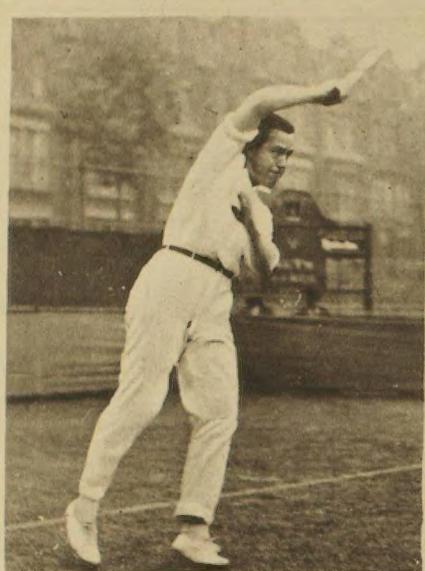
A RUNNING HALF-VOLLEY.

Mlle. Suzanne Lenglen's wonderful lawn-tennis career is not to end, as reported, with the close of the present Championship meeting at Wimbledon. Since her arrival in London for the tournament she has contradicted the statement. Her victory over Mrs. Lambert Chambers in the challenge round was the great sensation of last year's meeting. This year, of course, she will herself meet the challenger—that is, the winner of the final, who will dispute her title as holder. It will be interesting if her opponent should again

prove to be Mrs. Lambert Chambers. Mlle. Lenglen was only twenty years old when she became Lady Champion of the World last year. She may be said to have created a new standard of play for women, and to have introduced a new style. Her extraordinary activity, taking the form of swift rushes and high leaps, is well illustrated in the above photographs. She volleys, smashes, and serves with equal power, and only in physical force does her game differ from that of the best men players.

WIMBLEDON LAWN-TENNIS "INVADERS"—INCLUDING THE U.S. CHAMPION.

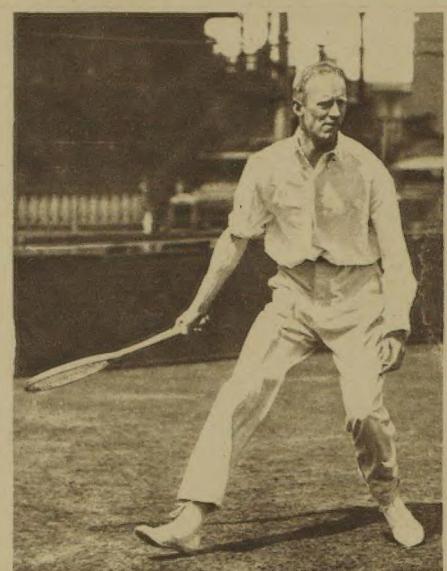
PHOTOGRAPHS BY SPORT AND GENERAL, L.N.A., AND C.N.



SWEDEN: MR. S. MALMSTRÖM.



FRANCE: M. MAX DECUGIS.



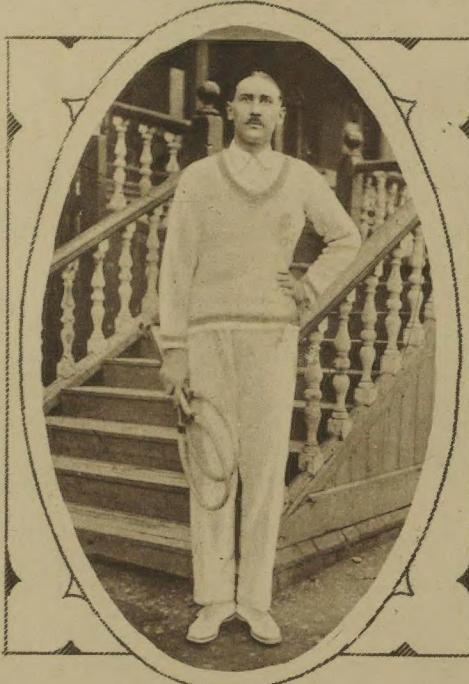
HOLLAND: MR. C. J. SCHULEER.



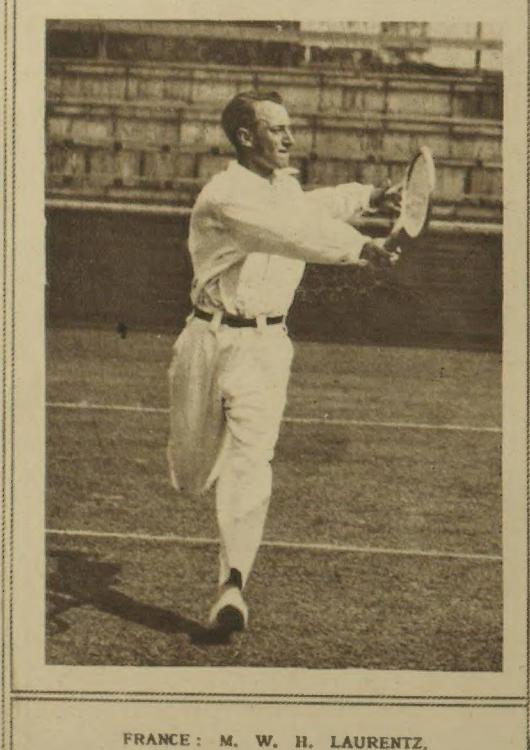
JAPAN: MR. ZENO SHIMIDZU.



THE UNITED STATES: MR. W. T. TILDEN.



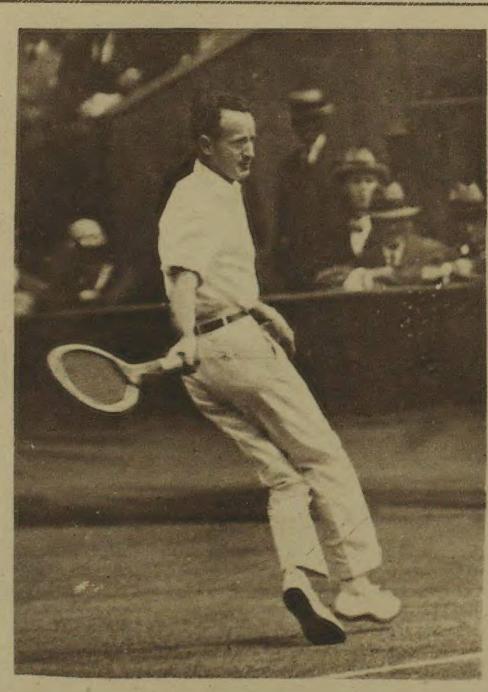
FRANCE: MR. ANDRÉ H. GOBERT.



FRANCE: MR. W. H. LAURENTZ.



CHINA: MR. W. LOCK WEI.



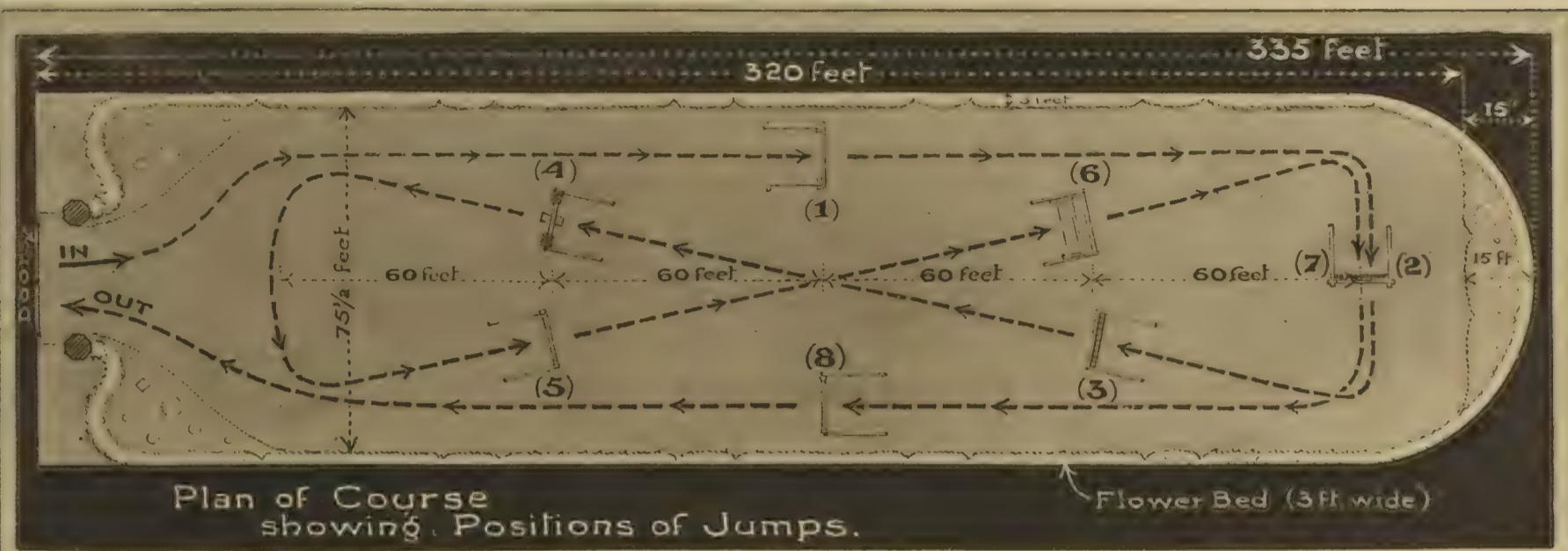
THE UNITED STATES: MR. W. M. JOHNSTON.

Wimbledon has been "invaded" by a considerable number of foreign players entered for the Lawn-Tennis Championships. The first ball of the meeting was served, on June 21, by the American champion, Mr. W. M. Johnston, the most dangerous of the "invaders," in his first round, that against Dr. J. M. Flavelle, whom he defeated. Last autumn Mr. Johnston beat Mr. G. L. Patterson in the American championship, after the score had reached five all in the fifth set. He has a powerful drive besides the typical American service and volley. At Queen's Club in the previous week he beat his colleague,

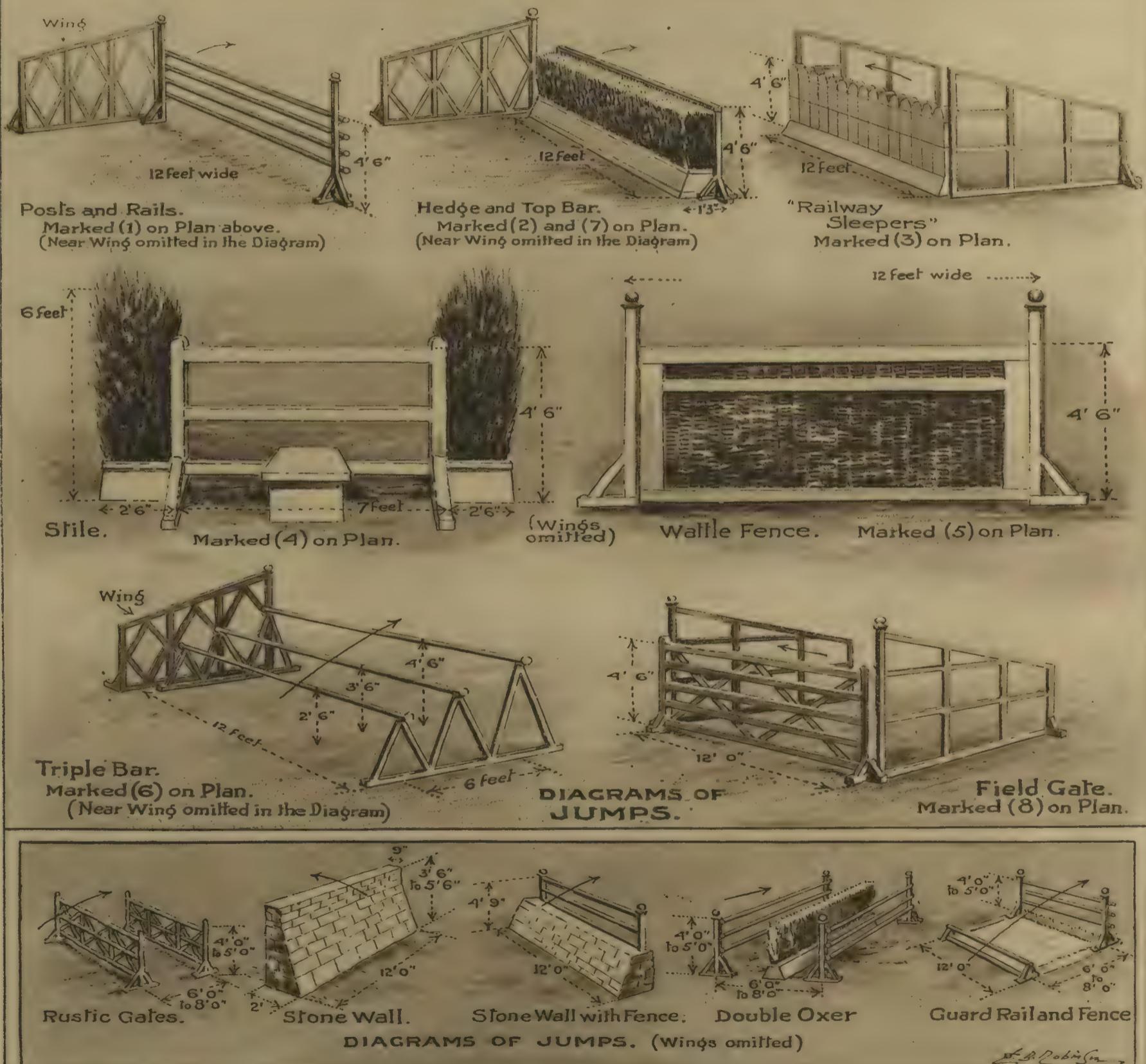
Mr. W. T. Tilden, a brilliant stroke player, but uncertain. These two are playing together in the Doubles, and are generally regarded as the favourites for that event. Of the French players, M. Gobert is champion of France. In 1911 he won the Doubles at Wimbledon with M. Decugis. M. Laurentz once beat the late Capt. A. F. Wilding in a covered court final. Mr. Shimidzu is the first Japanese to compete at Wimbledon. He has great driving power and has beaten several prominent base-line players. Mr. Malmström (Sweden) and Mr. W. Lock Wei (China) both got through the first round.

FACED AT OLYMPIA: "JUMPS" AT THE HORSE SHOW.

DRAWN BY OUR SPECIAL ARTIST, W. B. ROBINSON



Plan of Course showing Positions of Jumps.



DIAGRAMS OF JUMPS.

JUMPING COMPETITIONS AT THE HORSE SHOW: THE COURSE IN THE ARENA AT OLYMPIA, WITH THE OBSTACLES.

For the benefit of those interested in the international jumping competitions which are always such a popular feature of the Horse Show at Olympia, our artist has drawn a plan of the arena showing its dimensions, the track followed by the competitors indicated by a dotted line with arrows of direction, and the positions of the eight obstacles that had to be cleared. The plan is given at the top of the page. Underneath are detailed diagrams of the obstacles numbered to correspond with the numbers marked on the plan. On the occasion illustrated the height of all the obstacles was 4 ft. 6 in., but the jumps were

varied from time to time at the discretion of the directors, the heights ranging from about 4 ft. 6 in. to 5 ft. Other typical obstacles used are shown at the foot of the page, with their approximate dimensions. It will be noted that some of the jumps were particularly difficult owing to the shortness of run caused by the turns at the corners of the arena. The total length of the arena, excluding the flower-bed at the end (on the right in the plan), is 320 ft.; and the width, similarly excluding the flower border along the sides, is 75½ ft.—[Drawing Copyrighted in the United States and Canada.]

A "Power Station" for British Craftsmanship.

A N exhibition of British industry and British art! It sounds forbidding. Whistler, when he set up in the same region of the town, opposite Knightsbridge Barracks, called the society the "International"; Mr. George Moore at one time used to speak with a slightly foreign accent; our opera is Italian; our braces are French; we lose our heads over Sacha, and our hearts to Yvonne, as if we had neither native art nor beauty sufficient for our needs. It is true we like our

It is part of our peculiar heritage; and is priced (let it be said by way of further praise) at the low figure of ten shillings and sixpence.

In the portion of the exhibition devoted to the crafts, everything is priced. That adds to the pleasure of a Knightsbridge expedition. To know that the Hon. Norah Hewitt's binding of Campion's poems costs five guineas, helps one to appreciate its place among the world's goods. How little there is that

In this same section are fabrics woven and dyed by Ethel Mairet at Ditchling. All her dyes are vegetable—primitive dyes, that is, but much less savage, or fierce, rather, than the aniline inventions of a later civilisation. Near by is a case of wrought-metal work, from which one may, according to one's temperament, buy a charming group of pepper and mustard pots in hammered silver, or merely covet a wonderful tiara, skilful as a Cellini, designed by Henry Wilson, and lent by its owner, Lady Llewellyn Smith. Here, too, are famous pieces by Paul Cooper, and in the same class, though a different material, is the ivory mirror by Richard Garbe. On the same scale, and delicate in the same degree, though in yet another medium, are porcelain figures—"dainty rogues in porcelain"—by Charles Vyse and Gwendolen Parnell. Much less satisfactory is the church furniture. Here the design generally lacks life and vigour. That it is an effete art we know only too well from many of the mosaics recently put in place in Westminster Cathedral, where the figure-work, save only in Eric Gill's Stations of the Cross, is deplorable. Mr. Gill, unfortunately, shows nothing in the Knightsbridge exhibition.

In the manufacturing section it is less easy for the casual visitor to find his feet. He requires the omniscient Major Longden, the Director, at his elbow. Then he will be assisted in discriminating between this tea-pot and that—the one bad because it has an exterior surface that catches dirt and interior corners difficult to clean, the other good because it combines use and beauty—unobtrusive beauty. Sermons, he will find, lurk in pots, where he had thought to discover only leaves. And under Major Longden's tuition he will learn about the powder blue of Royal Worcester and the powder blue of Wedgwood; he will marvel at the almost Chinese perfection of the glaze of Bernard Moore's pots, and at Sir Frank Warner's newly discovered three-pile velvets.

Three exhibitions in the year, and a perpetual stall for the crafts—a stall where you can buy and carry away—is the programme arranged by Major Longden for the British Institute of Industrial Art, instructed by the Board of Trade and in conjunction with the Board of Education. It will be the first continuous effort to link up craftsmen and the manufacturer. Knightsbridge is to be the clearing-house; set up there will be the switch-board for connecting the William Morris of the future with the factories and the markets. Only the sentimentalists will object. "Let your village potter go pottering on in obscurity," say they: "We like him better that way." But the result is too often that the potter has no kiln, and the public no potter. Up and down England are craftsmen hampered by want of opportunity. They as we do, will wish all success to the Institute.



FINE EXAMPLES OF BRITISH CRAFTSMANSHIP: CANDLESTICKS AND A BATH-SALTS BOTTLE,
EXHIBITED AT THE BRITISH INSTITUTE OF INDUSTRIAL ART.

The candlesticks were made by Mr. Omar Ramsden, St. Dunstan's, Seymour Place, S.W.10; and the bath-salts bottle by Mr. Edward Spencer (The Artificers' Guild), 4, Conduit Street, Regent Street, W., by whose courtesy, in each case, they are reproduced.

meat and our vegetables to be British, that we stand by our Old Masters, and that we know in our hearts, though only Mr. Drinkwater has said so, that our poetry is supreme; but we are frankly ashamed of the Royal Academy, and are ourselves the first to ridicule the bad taste of an average Englishman's home. If the Tottenham Court Road at one time became a bye-word, it was because we ourselves exposed it. Let it be said in the same breath that we ourselves have reformed it. Healing has come from Mr. Heal.

If, in view of the apologetic demeanour of a cultured Islander, it is a bold stroke to insist on the fact that the exhibition now open in Knightsbridge is essentially British, it is nevertheless a necessity of the case that it should be so. A nation's crafts and industries are part of a nation's life, and cannot be put out to nurse in foreign lands. The *dilettanti* may find solace abroad, but the men who make your wall-papers and window curtains, who print your books and design your toys, must in the main work according to their own lights, and not by alien example. We are apt to forget that most British crafts and industries flourish in the provinces rather than in London; that they are further removed from cosmopolitan influences than we in London are, that the factory girl still prefers her shawl to a French mode, and that the man who makes a Windsor chair because his grandfather made one before him is more likely to turn out a good piece of work than his brother who is infected with *l'art nouveau*, or dazzled by the French gilders.

One great interest, then, of the show at Knightsbridge is that it is a national show. The toy stall is in itself, as it should be, a bulwark of British tradition and character. The very animals, labelled as of Noah's Ark, have the look of the English meadow and the English farmstead; or, if in some instances they depart from the universal stamp which Nature puts upon her cattle, it is only in order to conform more nearly to the breed familiar for many generations in the British nursery. A miniature "Punch and Judy" Show, designed and executed by M. Wheelhouse and L. Jacobs, belongs to our immemorial childhood

one can purchase outside for that money! And here is a thing of beauty and high finish. Better still, perhaps twice as good, is "The World at Auction," bound by S. Pye, at ten pounds. And seven times ten pounds is the value of the Hampshire House Workshops sideboard in brown and pollard oak. It is good, in an age of forgetfulness, to find that among craftsmen there is still a definite scale of relative values, based on the actual cost of material and expenditure of time and skill.



THE BEAUTY OF MODERN ENGLISH GLASS: CUT AND ENGRAVED PIECES BY STEVENS AND WILLIAMS,
EXHIBITED AT THE BRITISH INSTITUTE OF INDUSTRIAL ART.
By Courtesy of Messrs. Stevens and Williams, Brierley Hill Glass Works, Staffs.

A LINK WITH "THE WILLIAM MORRIS OF THE FUTURE": HOME CRAFTS.

THE EXHIBITS BELOW (FROM LEFT TO RIGHT, FROM THE TOP) ARE REPRODUCED BY COURTESY OF (1) SIR FRANK WARNER; (2) MR. BERNARD MOORE; (3) MR. J. BURTON, PILKINGTON'S TILE AND POTTERY COMPANY; (4) MISS GWENDOLEN PARNELL; (5) MR. RICHARD GARBE; (6) MR. CHARLES VYSE; (7) THE COLOURCRAFT COMPANY; (8) SIR RICHARD PAGET; AND (9) MR. P. WAALS



THE ARTISTIC TOUCH IN MODERN BRITISH FABRICS:
BRITANNIA BROCADE.



WITH GLAZE OF "ALMOST CHINESE PERFECTION":
A PEACOCK BOWL.



THE BRITISH LION RAMPANT IN POTTERY:
A HERALDIC TILE.



"A ROGUE IN PORCELAIN": A DAINTY
CHINA FIGURE.



BEAUTY IN MODERN BRITISH CRAFTSMANSHIP:
AN IVORY TRPTYCH.



A BOY ON A GOAT: A GROUP IN GLAZED
PORCELAIN.



RUSSIAN BALLET AS A DECORATIVE MOTIF:
AN ELECTRIC-LIGHT STAND.



DESIGNED BY FRANK BRANGWYN, R.A., AND EXECUTED BY
DISABLED SOLDIERS: SCREEN PANELS IN CRANMORE INCISED LACQUER.



DISTINCTION IN CONTEMPORARY BRITISH
FURNITURE: AN EBONY CABINET.

As described in the article on the opposite page, a remarkably interesting exhibition of crafts and industries is being held at 217, Knightsbridge, by the British Institute of Industrial Art, whose Director is Major A. A. Longden, D.S.O. Some of the most attractive of the exhibits are illustrated here (on this and the facing page) by courtesy of the various exhibitors concerned, whose full names and addresses will be found in a paragraph elsewhere in this number. The writer of our article says: "A nation's crafts and industries are part of a nation's life, and cannot be put out to nurse in foreign

lands. . . . One great interest, then, of the show at Knightsbridge is that it is a national show. . . . Three exhibitions in the year, and a perpetual stall for the crafts—a stall where you can buy and carry away—is the programme arranged by Major Longden for the British Institute of Industrial Art, instructed by the Board of Trade, and in conjunction with the Board of Education. . . . Knightsbridge is to be the clearing-house; set up there will be the switch-board for connecting the William Morris of the future with the factories and the markets."

A FASHION REVIEW—AND A FINISH: ASCOT IN ALL ITS GLORY ON SOCIETY'S FIELD DAY.

PHOTOGRAPHS BY T.G., E.H., S.
T.P.A., N.J., L.N.A. AND S. AND G.FOLLOWED BY THE DISQUALIFICATION OF THE
WITH BUCHAN LEADINGFIRST HORSE HOME: THE FINISH OF THE GOLD CUP
AND TANGIERIS SECOND.

Ascot is proverbially Fashion's Field Day, and this year the brilliant colours and artistic effect of the dresses displayed at the great Society carnival were even more dazzling than usual. Our illustration shows some of the notable toilettes worn at the meeting. Lace, which is now enjoying a great vogue after its long exile from the circle of la Mode's favourites, was the medium in which many lovely models were expressed. White lace, black lace, and black lace over white satin were seen, and the popular material also appeared in the shape of cloaks, and formed the foundation of some of the most successful hats; while the Spanish shawl was also on duty as a wrap in some instances. Panniered and befrilled frocks contended for favour against straight, slim models, and there were an equal number of each to be seen. Lingerie dresses were also popular, and it was noticeable that some of the best-turned-out women wore

very low-cut dresses; while others had frocks with a high-collared, almost muffling, effect. Hats were, for the most part, large and diaphanous, but the small, "imperiment" model was not entirely left out; and the Chinese pagoda parasol was in evidence, as well as the ordinary variety, often hand-painted. Black and white, all black, and all white colour-schemes were very popular; but rose-pink, blue, yellow, and many other shades were also to be seen among the many exquisitely dressed spectators of the racing. Our illustration gives a good idea of the varieties in Fashion's styles, and also shows the exciting finish of the race for the Gold Cup, which was awarded to Tangieris, Sir William Nelson's horse, which came in second to Lord Astor's Buchan, the latter being disqualified for crossing Tangieris.

A MUCH-CAPTURED CITY: KIEFF, WHICH HAS CHANGED HANDS

EXCLUSIVE PHOTOGRAPHS

FREQUENTLY SINCE WAR BEGAN—RECENT POLISH OPERATIONS.

BY J. H. HARE.



A "BONE OF CONTENTION" BETWEEN THE POLES AND THE BOLSHEVISTS: KIEFF—THE GHETTO DISTRICT.



THE POLISH CAMPAIGN AGAINST THE BOLSHEVISTS: BRINGING GUNS INTO ACTION NEAR KIEFF.



TANKS ON GOODS TRUCKS: SOME OF THE LIGHT "WHIPPET" TYPE GOING TO THE POLISH FRONT.



DRIVING BOLSHEVISTS OUT OF A VILLAGE NEAR KIEFF, AFTER FIRING IT: POLISH TROOPS ADVANCING.



ONE OF THE PRINCIPAL ARCHITECTURAL MONUMENTS OF KIEFF: THE VLADIMIR MONASTERY.



KIEFF AND ITS RIVER: A CHAIN BRIDGE THE POLES FOR



SHOWING THE RIVER DNIEPER AND TWO BRIDGES IN THE DISTANCE: A POLISH ANTI-AIRCRAFT GUN.



RECENTLY BLOWN UP BY THE POLES ON EVACUATING KIEFF: MILITARY AND RAILWAY BRIDGES OVER THE DNIEPER.



POLISH ARTILLERY IN ACTION: A GUN IN AN ADVANCED POSITION JUST ABOUT TO BE FIRED.



ON ITS WAY TO THE POLISH FRONT NEAR KIEFF: AN ARMoured CAR OF COMPLICATED DESIGN.



ACROSS THE DNIEPER—SINCE BLOWN UP BY MILITARY PURPOSES.



WITH A BUST OF SCHEVCHENKO REPLACING A STATUE OF ST. OLGA: A MONUMENT IN KIEFF ALTERED BY THE UKRAINIAN.

Kieff was captured by the Poles on May 8 and retaken by the Bolsheviks on June 13. The city has changed hands many times since it was occupied by the Germans in the early summer of 1918. It has been held twice by the Ukrainians under Hetman Petrus, also by General Denikin, and has been captured three or four times by the Bolsheviks. At the moment of writing the campaign continues, and much may have happened by the time these lines appear. The Polish Legation has officially denied the Bolshevik report that the Poles, in evacuating Kieff, had blown up the Vladimir Cathedral and the aqueduct. Only the bridges across the Dnieper, it is stated, were blown up. A Polish official communiqué of June 14 stated: "Our regroupment after the evacuation of Kieff is proceeding in fullest order. . . . The Bolsheviks have suffered enormous losses. Ammunition and large quantities of war material were captured.

Six enemy divisions have been destroyed." The above photographs, of course, do not represent quite the latest situation, but were taken in the early part of June and illustrate the Polish operations. Writing from Kieff on May 11, a few days after the Poles took it, a "Times" correspondent said: "Kieff is in a pitiable state. I saw it in September last just after Denikin's army liberated it from six months' Bolshevikism. . . . Now, after six months' more Bolshevikism, it is a dead city. . . . There is no food, though Kieff is surrounded by the richest cornland in Europe, and now, since the Bolsheviks have wrecked the pumping-station, half a million people are deprived of water supply as well." With regard to the last photograph (lower right), we are informed that, when the Ukrainians were in power in Kieff, they took down the statue of the Russian saint Olga, and replaced it by the bust of the Ukrainian poet Schevchenko.



THE SEVENTH CENTENARY OF ENGLAND'S UNIQUE CATHEDRAL: SALISBURY'S PEERLESS FANE.

It was arranged that the seventh Centenary of Salisbury Cathedral, which was begun on April 28, 1920, should be celebrated on June 24, by a great Thanksgiving Service to commemorate the laying of the foundation stone. The collection was in aid of the Cathedral War Memorial in the Warriors' Aisle. The church preachers were the Right Rev. Bishop Beent, of Western New York, U.S.A. Two further services in the Cathedral, for women and men respectively, were arranged for June 25, with the Bishops of Edinburgh and of New Westminster as preachers, and for June 26 a lecture arranged for June 25, with the Bishops of Edinburgh and of New Westminster as preachers, and for June 26 a lecture on the Use of Sarum by the Rev. W. H. Fiske, D.D., in the Chapter House. The celebrations were the occasion of a

distinguished assembly, including a number of Bishops, from home and overseas, and various representative bodies—civic, military, masonic, and so on. The original cathedral at Salisbury, it may be recalled, was built by the Normans in 1087 at Old Sarum, but that situation was found unsatisfactory, and Bishop Henry Poore (consecrated in 1104), obtained authority to erect this existing building. It was completed under Bishop Richard Poore (his brother), Bishop Bingham, and Bishop Bridport. The spire, which was finished in 1258, is the highest in England (404 ft.). Salisbury is unique among English cathedrals as having been built practically all at one time and in one coherent style.

ETCHED BY E. SLOCUM. REPRODUCED BY PERMISSION OF THE FINE ART SOCIETY, LTD., 148, NEW BOND STREET, W.I.

The Illustrated London News, June 26, 1920.

BOOKS OF THE DAY

By E. B. OSBORN.

IT is a pleasure to catch Mr. Birrell birrelling once more. To my mind, he is the most charming of the latter-day disciples of Montaigne, and it behoves him to compensate for his sad failure as a statesman by a renewal of literary activity—lest the unkind epigram—

To jest at history is Birrell's whim,
And history shall make a jest of him,
should turn out to be the final word on his character and career. In "FREDERICK LOCKER-LAMPSON: A CHARACTER SKETCH" (Constable; 25s. net), composed and edited by his son-in-law, the Rt. Hon. Augustus Birrell, we do not hear quite as much as we could wish of the wise and witty loiterer in the highways and byways of letters who, had he made his name into a literary verb a few years before, might have compelled J. K. Stephen to add another line or two to his famous—

When there stands a muzzled stripling,
Mute, beside a muzzled bore,
When the Rudyards cease from
Kipling
And the Haggards ride no more.

He wastes too much of his valuable, and the critic's invaluable, time in climbing about the Locker-Lampson family tree in search of nests and nuts—"hurrah's nests" and hairy cocoa-nuts are all he finds after much laborious exploration.

Frederick Locker (I cannot think of him as Locker-Lampson), as the author of "London Lyrics" is one of the minor celebrities of English literature. Mr. Birrell has written his character at full length, and added to it a selection of letters addressed to him by literary personages, from Thackeray to Walt Whitman, and some bibliographical notes on a few of the books formerly in the Rowfant Library. The Library has been dispersed; as Mr. Birrell observes: "Circumstances alter cases—even book-cases." It certainly contained, in the words of Lord Crewe, who is also both a poet and a collector—

The bluest-blood race
That Bookland knows.

But the collector seems to have ignored the matter of "condition," which is all-important in its influence on the eyes and cheque-books of modern bibliomaniacs. For my part, I am infinitely more interested in the author of the "London Lyrics" than in any of his belongings, animate or inanimate, accessories before or after the fact of his mundane existence. His is a book which will long outlive the works of many poets that were portentous for a period. Thackeray, no mean judge of the *légère main*, said to Locker: "I have a sixpenny talent, and so have you; ours is small beer, but you see it is the right tap." In point of fact, Thackeray's light verse is small beer, but Locker's an exquisite claret which is presented, moreover, with the right degree of heartfelt warmth—even the finest claret, when cold, is apt to be as tedious as a governess playing Chopin. Later critics have written more justly, and so more generously, of Locker's miniature masterpieces, which not only have the quality of literary good breeding so very rare in verse of society, and the "dryness" of eighteenth-century connoisseurs in a quintessential form (it is almost the English equivalent of *gauloiserie*, as shown in the works of Marivaux), but also that indefinable, yet so definitely felt, emotional sincerity which I can only compare with the judicious warming that brings out the secret glow of fine claret. Mr.

Austin Dobson's compliment is familiar to all cultured persons—

Apollo made one rhyming day
A new thing in the rhyming way;
Its turn was neat, its wit was clear.
It wavered 'twixt a smile and tear—
Then Momus gave a touch satiric—
And it became a "London Lyric."

Better still, and more explicit in reasoned praise, is W. E. Henley's tribute in "Views and Reviews"—

In the gallantry they affect there is something at once exquisite and paternal. If they pun, 'tis with an air; even thus might Chesterfield have stooped to folly. And then, how clear the English, how light yet vigorous the touch, the manner how elegant and staid! There is wit in them, and that so genial and unassuming that as like as not it gets leave to beam on unperceived. There is humour too, but humour so polite as to look half unconscious, so dandified that it leaves you in doubt whether

that never dare be joyous, reflected in his most exquisite verse. In "My Confidences" Locker confesses a deep and abiding melancholy which justifies the motto prefaced to the book—

A fever in these pages burns,
Beneath the calm they feign.
A wounded human spirit turns
Here on its bed of pain.

But he never allowed his heart-sickness to make others unhappy—least of all his children at Rowfant, of whom he once said, when they were more than usually riotous: "What a terrible thing it would be if I had four children who made *no noise!*"

Locker's six letters "to a son at Eton who was suffering from a severe attack of 'penning stanzas,'" are an excellent combination of sound criticism and worldly wisdom. Some of the other boys had been teasing the young versifier, and his father makes a sensible suggestion: "If you ask boys to tea to meet us ask those who are not pleasant to you." He advises him not to choose violent subjects—a thing boys at the yeasty age invariably do, sometimes producing tragical pieces that more than hint at devastating passions. Locker tells his boy to select common-place themes—such as "a conversation between Rowland and an Eton boy about how much he owes, and asking for tick"—and treat them in the simplest possible style, which is certainly a good way of learning how to express one's thoughts clearly, forcibly, and without unnecessary verbiage.

The best plan, I think, is for a parent to let his children write as they list, confining his advice to the encouraging sentence of the old French master-painter: "Continuez, mes enfants." "DAISY ASHFORD: HER BOOK" (Chatto and Windus; 7s. net), which is a collection of the remaining novels by the author of "The Young Visiters," together with "The Jealous Governes," by Angela Ashford, contains several object-lessons in the folly of parental interference in the slightest degree. The first of these Daisy stories, which was written at the age of eight, might have been very amusing—but for the sad fact that the spelling is painfully correct, seeing that the whole of it was dictated to the author's father. "The Hangman's Daughter," which was started at the age of thirteen, never once touches the nerve of risibility. Not only is the spelling impeccable, but artlessness has become art conscious of itself. Unquestionably the funniest thing in the book is Angela Ashford's "The Jealous Governes or Wish," the chapter entitled "The Granted private arrival of Miss Junicks baby" (which was bought from Dr. Pantin for £1 and turned out so ugly that she had to murder it and throw it away) being pathetically mirth-provoking. The success of "The Young Visiters" was largely due, as is admitted in the preface to this disappointing sequel, to the way it was introduced by Sir James Barrie, to whom its authorship was so long imputed by popular rumour.

Daisy Ashford has succeeded and deserved her success—but the adorable Marjorie Fleming, the child friend of Sir Walter Scott, still remains for me the dearest and nearest of all the nursery geniuses. For all she wrote was written with an angel's wing-feather, and we know not whether to laugh or cry as we read her, thinking of all she might have been.



A PORTRAIT OF DANTE IN A FOURTEENTH-CENTURY FRESCO: AN INTERESTING DISCOVERY AT RAVENNA.

This remarkably interesting fresco was recently discovered in the Church of San Francesco at Ravenna, where Dante was buried in 1321. There was also found another fresco (reproduced in our last issue) believed to be a portrait of Dante, and likewise dating from the second half of the fourteenth century. The discoveries were made during a restoration of the church in view of the celebration, next year, of the seventh centenary of Dante's death. We are indebted for the photographs and information to Signor Valgimigli, Hon. Sec. of the Manchester Dante Society.—[Photograph by Pietro Bezz.]

you should laugh or only smile. And withal there is a vein of wisdom never breathed but to the delight no less than the profit of the student. And for those of them that are touched with passion, as in the *Unrealised Ideal* and that lovely odelet to Mabel's pearls—why, they are, I think, the best and the least approachable of all.

No wonder Locker was delighted with such praise—praise in which justice has such insight into intimate matters as to glow like generosity. Poets suffer more from the wrong kind of praise than princes even: well they know the truth of the words used by Prince Henry of England, afterwards King Henry VIII., in writing to Erasmus: "It is better not to praise at all than to praise inadequately." Mr. Birrell's intimacy with his father-in-law enables him to give us a picture of the man-in-himself which explains how and why there is a quality of sad earnestness, of passion at times

KEEPING ITS 700TH BIRTHDAY: SALISBURY CATHEDRAL—THE INTERIOR.

PHOTOGRAPH SUPPLIED BY W. A. MANSSELL AND CO.



THE EARLY ENGLISH STYLE OF ARCHITECTURE IN PERFECTION: SALISBURY CATHEDRAL—THE CHOIR, LOOKING WEST.

As mentioned on our double-page illustration of the exterior, it was arranged to celebrate the seventh Centenary of Salisbury Cathedral by a Thanksgiving Service on June 24, and other ceremonies. The actual date of the commencement of the building was April 28, 1220. It is acknowledged to be one of the most perfect examples of Early English architecture, with a coherence and unity of design found in no other of our cathedrals. The spire (404 ft.) is the highest in England. "The plan of the cathedral," writes Mr. H. Heathcote Statham, "is typically English. In England cathedrals run essentially to length, as in France they run essentially to height. . . . A long perspective was the

delight of the English cathedral-builders, and at Salisbury the whole line of the main arcades, from west to east, about 460 ft., is a rigid parallelism. In the main the severe and reticent style of the exterior is maintained in the interior. . . . It may be doubted whether the extensive employment of the shafts of dark Purbeck marble is altogether an improvement to the interior effect: it is piquant in appearance, but cuts up the structure into hard lines, and in the choir it is certainly overdone." It was decided to devote the collection at the Seventh Centenary Service to the Cathedral War Memorial, known as the Warriors' Aisle.



THE WORLD OF THE THEATRE.



By J. T. GREIN.

THE Stage Society gave last week its hundredth performance, and it is well, on the celebration of this proud record, to recall in a few words what it has done since it was founded in 1899. I cannot quite remember who fathered this lineal descendant of the Independent Theatre, but three names dwell paramount in memory—Janet Achurch, Charles Charrington, and Frederick Whelen, who was for many years one of the driving forces of the vigorous Society. It had from the start three great helpers—first, the sympathetic support of the so-called "Earnest Students" of the Drama, people who were willing to subscribe to the funds and were as happy when the ballot for seats sent them to the gallery as when it elected them to the stalls. These "Earnest Students" were recruited from all sorts and conditions of men and women, and the scroll of members boasts of many famous names. The second great auxiliary force were the actors who at once grasped the idea of a new opening for the employment of spare time and for emerging from the common rut. For years the actors have stood by the Stage Society and worked like Trojans for a small "cachet" and, sometimes, a great chance. If many actors have risen to greater fame by the aid of the Stage Society, it cannot at the same time be gainsaid that the Stage Society owes a great deal to the actors. To study a part as long as Hamlet—as was not infrequently the case—for the sake of two performances only, is evidence of loving one's art beyond all dreams of avarice! At length—third in the triumvirate—came the authors. Practically from the beginning "G.B.S." lent his storehouse to the Society, and whenever Shaw was on the programme up went membership, interest, and prestige. No less than eight plays by Shaw appear in the list of a hundred, and six of them—mostly world-famed by this time—were ceded by him for first production.

With such a power behind the throne the Stage Society could gaily sail ahead. But that was not all. The new outlet attracted writers hitherto holding aloof from the stage because their work did not warrant box-office results. I need only mention Arnold Bennett, whose "Cupid and Common-sense" proved afterwards that the play of a literary man may have the same drawing capacities as mere craftsmanship; and his "What the Public Wants," with its wonderful insight into journalism, flourished at the Royalty long after its triumphant début at the Stage Society. Granville Barker, too, was a discovery of the Stage Society, and many will remember that after the performance of "The Marrying of Ann Leete," there was much discussion as to the mentality of the author. Some called him a genius; some could see nothing in this bizarre play; yet a third category of playgoers was impressed by the author's quality of style and imagination, as well as disturbed by his want of logical sequence. However, in "Waste" Granville Barker showed what there was in him. It is one of the boldest plays of the modern English répertoire: it is discursive to a degree, but its characters are alive, and years after we have become acquainted with them we remember their individuality. Two plays more may be mentioned to indicate that the Stage Society is right in claiming, by the mouth of its present Treasurer, Mr. J. S. Kennedy, that its main achievement is the discovery of playwrights. I have but to name "The Man of Honour," by Somerset Maugham, and the late St. John

Hankin's "The Two Mr. Wetherbeys," which immediately, as it were, hall-marked the writers—the one as a realist (who, however, has been equally successful in humorous romance), the other as a writer of real comedy of manners.

And thus I might go on reeling off names and titles of British work and foreign to substantiate how well the Society has deserved of our Drama. It has made its mistakes—what human being or institution has not?—it has sometimes created the impression that it was running into grooves and ruled by cliques, but that is of small account when the work done is thrown into the scale. In our Theatre the Stage Society, in spite of its not having a fixed abode, has cemented its own place; and it is, perhaps, not presumptuous to express the hope that henceforth it will be looked upon by the regular managers not merely as a kind of freakish museum, an intellectual refuge of the destitute,

their traps, and take train for the North. What is Segard to do?—he, the lonely soul who would have loved to stay with her, who would, in his docile way, have followed his friend to Canada, who is swayed by the currents of life like a piece of cork on the waters. At length he goes on board—drifting towards the uncertainty of the future.

That is all there is to it, with no more by-play than the humorous vapourings of a drink-loving idler who works when he likes, and vaunts of himself that he is the only free man extant. It is the kind of play that seems so commonplace, so simple, that nearly every dramatist in the bud would feel tempted to say, "I can write a play like that on my head." There is no real plot, no evidence of studied technique; it is just told like an ordinary story, without finery and trappings of any kind. Yet those who know the four corners of the Drama feel

that it is exactly the sort of play which the fewest could write and the fewest would write, because, from our point of view, there is "no money in it." But in France it was a success, and the Stage Society audience, too, seemed to enjoy it. Why? Because the touch of nature was there; because the characters talked from within; because the underlying idea—never obtruded—that the current of life is more powerful than the determination of man, led to introspection; because there was passion in it, and in Segard's character a touch of the phantasmagoria which sometimes, somehow, traverses all normal minds, irrespective of age.

Lastly, it was a success because the acting was of rare evenness and gentle realism. The drunkard of Mr. Franklin Dyall; the Bastien of Mr. Basil Sydney—a type in aspect and speech, he has never done anything so real; the maid of Miss Nell Carter, in her irresistible

yielding to the call of love—all these were creations of artistic merit; but the Segard of Mr. J. H. Roberts was the finest of all. The play lasted not much more than one short hour, yet the mental harvest exceeded in richness many evenings spent in the theatre.

A past impression of Réjane. Réjane as an artist reminded me of the French woman who gave an explanation of her perennial domestic felicity. She had married a man of wayward, reckless character, a man as fickle as the mood of a theatrical audience. Yet she held him tight, was to him the one woman in the world, and all she could offer as an argument was that "she strove every day to make a fresh conquest of his love."

In Réjane there was no question of constant change to end in invariable sameness. Réjane was unaccountable. She would play a part a hundred times, and a hundred times she would change the key, change the effect, the stress on words, the manner of gesture. She was never her own understudy; she scorned the tradition of her own conception. A restless worker spurred by genius, she was ever in search of new light upon the same subject, of countries unexplored. If I read her mental composition aright, her doctrine was that in histrionic work the last word is never spoken. The possibilities of characterisation are as infinite as the depth of nature in every mortal individual. Her greatest parts were "Madame Sans-Gêne," "Zaza," "The Marriage of Kitty," and "La Course du Flambeau." In all four she has shone in London in a glamour unforgettable.



A STRIKE OF WOMAN AGAINST MAN TO END WAR: THE "LYSISTRATA" OF ARISTOPHANES AT REINHARDT'S BIG AMPHITHEATRE, DAS GROSSE SCHAUSPIELHAUS, BERLIN.

The "Lysistrata" of Aristophanes was produced on June 11 in Berlin, at Reinhardt's Grosses Schauspielhaus, with the Acropolis of Athens as a background. The plot turns on a strike of women, who pledge themselves to forswear men till the men forswear war. In the photograph Frau Else Heims as Lysistrata is seen in the centre-background, standing on a raised platform. In the foreground (on pillars) are on the left, Herr Graetz as Sosias, and on the right Herr Guldorff as a councillor.—[Photograph by Zander and Labisch.]

but as a splendid auxiliary channel to increase the répertoire of the Commercial Theatre.

This hundredth play of the Society, "The S.S. Tenacity," by Charles Vildrac, and very fluently translated by Harold Bowen, came from the Parisian Théâtre du Vieux Colombier, one of those little temples of fine art where the newcomer as well as the classics find open portals and a splendid interpretation under the guidance of Jacques Copeau. Nothing simpler than the happenings in this play could be well imagined. Two demobilised French soldiers, weary of waiting for work, come to a little coastal place to embark for the land of promise, Canada. The men are friends, but wholly different in character. Bastien is matter-of-fact and full of energy; Segard is a dreamer, who extracts a certain happiness of life in the idealisation of things that are. Through a defect the steamer *Tenacity* cannot sail for some weeks; the men are meantime waiting in the little tavern, where they are made welcome by the landlady and her maid. Bastien is eager for the steamer to get ready; Segard is swayed by the nostalgia of France and his growing affection for the little maid. He tells her of his day-dreams, and he believes that he is making headway. His way of speaking interests her, but does not create love, whereas she is drawn to Bastien of the strong arms, the impetuous ways, and the fervent kisses. These two one evening at a late hour become lovers, and every following night during the last week of the *Tenacity's* anchorage is a feast of young love. Segard sees nothing; still waits in the fool's paradise of possibilities. Then, on the morning of sailing, Bastien and the girl pack

PUCCINI'S TRIPLE BILL AT COVENT GARDEN: AN OPERATIC "TRIPTYCH."

DRAWN BY OUR SPECIAL ARTIST, STEVEN SPURRIER, R.O.I.



1. "IL TABARRO": MICHELE (M. DINH GILLY) THROWS BEFORE HIS WIFE, GIORGETTA (MME. IDA QUAIATTI); HER STRANGLED LOVER, LUIGI (MR. THOMAS BURKE).

3. "GIANNI SCHICCHI": GIANNI (SIGNOR ERNESTO BADINI), MASQUERADE AS THE DYING BUOSO,

2. "SUOR ANGELICA": SISTER ANGELICA (MME. GILDA DALLA RIZZA) ASKS HER AUNT, THE PRINCESS (MME. JACQUELINE ROYER) FOR NEWS OF HER LITTLE SON.

MASQUERADE AS THE DYING BUOSO, MAKES A WILL IN HIS OWN FAVOUR.

Opera-goers had eagerly awaited the production of Puccini's three new one-act operas, forming a triple bill, produced at Covent Garden, for the first time in England, on June 18, under the general title, "Il Trittico." The King and Queen arranged to attend the second performance on June 21. "Il Tabarro" (The Cloak) is a tale of tragedy in the life of a French bargee. Michele (M. Dinh Gilly), the skipper of a Paris barge, discovers the guilty love of his wife, Giorgetta for a longshoreman, Luigi, strangles him, and casts the corpse at her feet. "Suor Angelica" is also tragic. Sister Angelica

has spent seven years in a convent, to which she was sent by her aunt, a Princess, as penance for a lapse from virtue. The aunt visits the convent, and harshly tells Angelica that her son is dead. Angelica poisons herself, but, before dying, is miraculously forgiven by a vision of the Madonna.—"Gianni Schicchi" is a comedy, in which the rogue Gianni outwits the hypocritical relatives of one Buoso Donati, whose property, which they covet, has been left to the Church. He impersonates Buoso, pretends to be still alive, and makes a new will, but in his own favour.—[Copyrighted in the United States and Canada.]

ART IN THE SALE ROOMS

BY ARTHUR HAYDEN.

SANDWICHED between Ascot and Goodwood, a great number of art sales bring a touch of vermillion to the London season. Sensational prices at auction get noised abroad and become fashionable items in conversation between the *hors d'œuvres* and the *entrée*. It is as interesting that So-and-So's stable had all its own way as that a Rembrandt sold for 4800 guineas, "quite an outside."

Engravings were again to the fore at Christie's sale last week, and some big prices were realised. Two Mervyn etchings, both second state, "Le Stryge" and "Le Petit Pont," brought a hundred guineas apiece; Muirhead Bone's "Piccadilly, 1915" brought £94 10s. A record was reached for "Venice," second series, twenty-six etchings by J. M. Whistler, in original portfolio, which brought the astonishing sum of £3570. At Ravensworth Castle, in Durham, in a sale conducted on the spot, a Rembrandt, "The Baptism of the Eunuch," fetched £10,500.

The pictures of the late Mr. Asher Wertheimer, removed from his galleries and sold by Messrs. Christie, have made a post-war record in regard to astonishingly low prices, and exhibit a surprising drop from what the owner gave. They included: P. Moreelse, a pair, a Lady and a Gentleman, in rich colour depicting elaborate costume, which only realised 1800 guineas; a Van de Velde, "Shady Pastures," from the Ashburton Collection, brought £515; and a Hobbema, "The Outskirts of a Wood," from the Van der Pott Collection, only fetched 110 guineas. Raeburn was represented by the portrait of Mrs. Andrew Wood, bringing 820 guineas, and Reynolds had a fine display, including portraits of Charles William Lord Milsington, £1365; Lady Blake as "Juno," a large canvas, 1000 guineas, which cost the late owner 5000 guineas in 1912; two portraits, John Vansittart, Esq., in light grey naval coat and blue vest, only £73 10s., and Charles, second Earl of Portmore, a cold, blue-grey portrait when Gainsborough and Reynolds were running neck-and-neck, passed for £315. A remarkable portrait of Laurence Sterne, which was exhibited at the Guelph Exhibition in 1891, should be in the National Portrait Gallery. It only brought £546. The "Mrs. Baring and her Children," by Lawrence, bought for 8000 guineas by the late Mr. Asher Wertheimer in 1911, was sold for 3100 guineas.

At the same sale another property included some old Italian Masters. "The Holy Family," by Vincenzo Catena, was on loan at the National Gallery and was in the Heseltine Collection. Matteo di Giovanni's "Story of Camilla" has been exhibited at Burlington House in 1887, and at the New Gallery, 1893. Girolamo Mocetto in the "Childhood of the Virgin" exhibits fresh, ripe colouring unsullied by the march of time.

Another event is the final dispersal of the great Huth Library. For nine years this has been in the process of dispersal. A four-days' sale, from June 22 to 25, by Messrs. Sotheby, concludes the history of a great library, which has taken fifty-four days under the hammer—and so it passes into the realm of statistics. But this is not a record; the first portion of the collection of manuscripts of Sir Thomas Phillips was sold thirty-four years ago, and seventy-four days have already been devoted to the sale, and there are still further portions to be sold.

Some of the great book sales are still remembered. There was the Roxburghe sale, as far back as 1812, sold at the Duke's house in St. James's Square, where the celebrated first edition of Boccaccio's "Decameron," printed by Valdarfer in Venice in 1471, sold for £220.

The bibliophile has much to feast upon in this residue of the Huth Collection. There is Izaak Walton's

"Compleat Angler; or the Contemplative Man's Recreation," both in its first edition, 1653, and its second edition, which is rarer, 1655. There is "Good News from Virginia, sent to the Counsell and Company of Virginia, resident in England, the Minister of Henrico in Virginia: by Alexander Whitaker 1617. Imprynted by Felix Kyngston for William Welby, and to be sold at his Shop in Paules Churchyard at the Signe of the Swanne," and many other goodly and toothsome items for the bibliophile.

Another dispersal by Messrs. Sotheby is of certain historical documents relating to America, including

are offered for sale. Most of the letters are official letters addressed to the recipient, Charles Spencer, third Earl of Sunderland, who, under the Marlborough influence, as he married Anne Churchill in 1700, was Secretary of State till he was dismissed by Queen Anne in 1710. He was First Lord of the Treasury in 1718, and had to resign owing to his connection with the notorious stock jobbery of the South Sea Bubble in 1721. If documents, presumably the property of the nation, are being sold to enrich private owners, it is high time that such property was sequestered by the Chancellor of the Exchequer. Persons in official positions should not be allowed to hoard national manuscripts for the benefit of their heirs. For aught we know, the same thing is being continued to-day, and Secretaries of State may be "laying down" manuscripts to be sold a century hence. State legislation is required to meet this.

We quote an example: "The Memorial of Wait Winthrop and John Leverett Esqs. now in attendance by appointment of Governor Dudley and the General Assembly of Massachusetts, to Lord Lovelace, Capn Genl. and Governor in Chief in and over her Majesties Province of New York, read in Council 19th April 1709 pointing out the great burden of the war upon the Colony of Massachusetts and asking for the support of New York, and particularly that the Indians of the Five Nations might be enlisted for an attack upon the French and their Indian allies more especially that they might be inveigled by the French to debauch their allegiance." It is idle to suppose that this is a private document proper to be stored by the Churchill family to be sold two hundred years afterwards. It is a national document, and it is improper that the national property should be so bartered. The point arises, are officials to-day storing national documents in their libraries? We have a right to know this, and we have the right to demand protective legislation.

The Glen Coats Collection of Barbizon pictures and works of the early English school, to be sold by Christie's on July 2, includes a Matthew Maris, "The Enchanted Wood," a fine range of Corots, and Diaz and Daubigny and Troyon contribute minor effects. Another Matthew Maris, in the Israels manner, "The Young Cook," painted as early as 1871, will claim recognition. Reynolds is fully represented by Miss Theophila Palmer as herself, and by two fancy portraits of her termed "Simplicity" and "The Stepping-Stone"; Raeburn has a fine portrait of Mrs. McLeod, the wife of Norman McLeod, a General in the British Army. David Wilkie's "Cottar's Saturday Night," with a long record of collections behind it, is here, and his "Bride at her Toilet on the Day of her Wedding," with an equally long record. It has travelled as far as Vienna in the collection of Herr Arthabur.

"I have the vanity to hope that Scotland will one day be proud to boast of your affectionate son," wrote Wilkie to his father on the sale of his "Village Politicians." When Lord Musgrave's pictures were sold at Christie's, Wilkie waited to hear of the prices. A small early picture fetched a hundred guineas. "He gave me fifteen pounds for it; but," said Wilkie, pronouncing his words with Scots accent very slowly and seriously, "just consider: as I was unknown at the time, it was a great risk."

In the same sale the "Harbour of Refuge," by Fred Walker, comes up for decision. The man with a scythe has provoked the hostile criticism that he would cut his leg off. It is a sentimental picture beloved by the generation of Walker, but on account of its good painting it will make a big price.



BY THE SHEPHERD SCULPTOR WHO HAS WON THE PRIX NATIONAL: "LE FAUNE"—A COLOSSAL WORK BY M. PAUL DARDÉ IN THE PARIS SALON.

M. Paul Dardé, the young French sculptor who began life as a shepherd in the Cévennes and has suddenly become famous, has been awarded the Prix National for one of his exhibits in the Paris Salon, "Eternelle Douleur," a bust of a woman's head wreathed in snakes, inspired by a passage in Dante. A large photograph of it was given on the front page of our issue of June 12. Equally striking is the gigantic Faun here reproduced, also exhibited in the Salon. There is wonderful power in the whole poise of the figure, and especially in the half-cunning, half-bestial expression of the face.

Photograph by Vizzavona.

items the property of Lord Ivor Spencer Churchill. The documents relating to America, from the muniment room at Blenheim Palace, Woodstock, are the property of his Grace the Duke of Marlborough, and, as the catalogue states, are an important collection, including documents relating to Carolina, Hudson's Bay and Newfoundland, Maryland, New England, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, and Virginia. The query arises, how it comes to pass that these documents, belonging to the nation,

me fifteen pounds for it; but," said Wilkie, pronouncing his words with Scots accent very slowly and seriously, "just consider: as I was unknown at the time, it was a great risk."

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SCIENCE JOTTINGS.

ECONOMIC ENTOMOLOGY.

THE first ten days of June 1920 will be ever memorable in the annals of Economic Entomology, since during this brief space there foregathered, from all parts of the Empire, the leaders of a great movement in which the general public is little interested yet greatly concerned. One of the comic figures of the illustrated papers of a few years ago was the absent-minded, be-spectacled, bizarrely dressed man carrying a butterfly-net and other paraphernalia. He was generally represented as a sort of harmless lunatic, and his collections were inspected with something of the amused and quizzical patronage which some people adopt towards children. Still earlier, he ran a grave risk of being caught within the toils of a charge of sorcery. The sequel to such a charge was generally extremely unpleasant and painful.

But these pioneers laid the foundations of the Science of Entomology, or the study of insects for their own sake. Out of this has grown the Science of Economic Entomology, or the study of insects in their relation to man and his well-being. It is one of the youngest of the sciences, since it dates no further back than the first quarter of this century, with the discovery of the tremendous part which insects and ticks play in the spread of plagues and pestilences.

These creatures are in themselves harmless enough, but they serve as the intermediate hosts of a formidable array of death-dealing organisms. Rats, from India to the London docks, die of plague. When their bodies grow cold the fleas which infested them seek at once for other warm living bodies, preferably other rats. But their next victim may be a man. Chilled, and very hungry after an enforced fast, the vagrant proceeds to puncture the skin of the unsuspecting man, and in doing so injects some of the virus drawn from the blood of the rat. As a consequence the man speedily also dies, though the flea itself passes unscathed. Where adequate means of control are wanting, not one man but many thousands may be carried off with alarming rapidity. The construction of the Panama Canal cost many thousands of lives from the dreaded yellow fever. Then it was discovered that this fell disease was borne and spread by mosquitoes.

It then became clear that prevention was better than cure. Efforts were concentrated in devising methods of exterminating the mosquito, instead of on the concoction of a potion that would cure the sick. Malaria, typhus, trench fever, enteric, summer diarrhoea, sleeping-sickness, a

host more of like kind, are now understood, though cure for some, as in the case of sleeping-sickness, at present eludes us.

Another aspect of Economic Entomology is that which concerns insects in relation to our crops, our clothes, books, and furniture. The life-history of each pest has to be carefully worked out before preventative measures can be devised. The natural enemies of insects are birds. And time and again, where they have been unduly persecuted through man's folly, a plague of insects has resulted. Wasps, dragonflies, ichneumon-flies, in their different ways, supplement the work of the birds. And where these all fail, man has to devise drastic methods of his own in the form of poison-sprays and insecticides of various kinds.

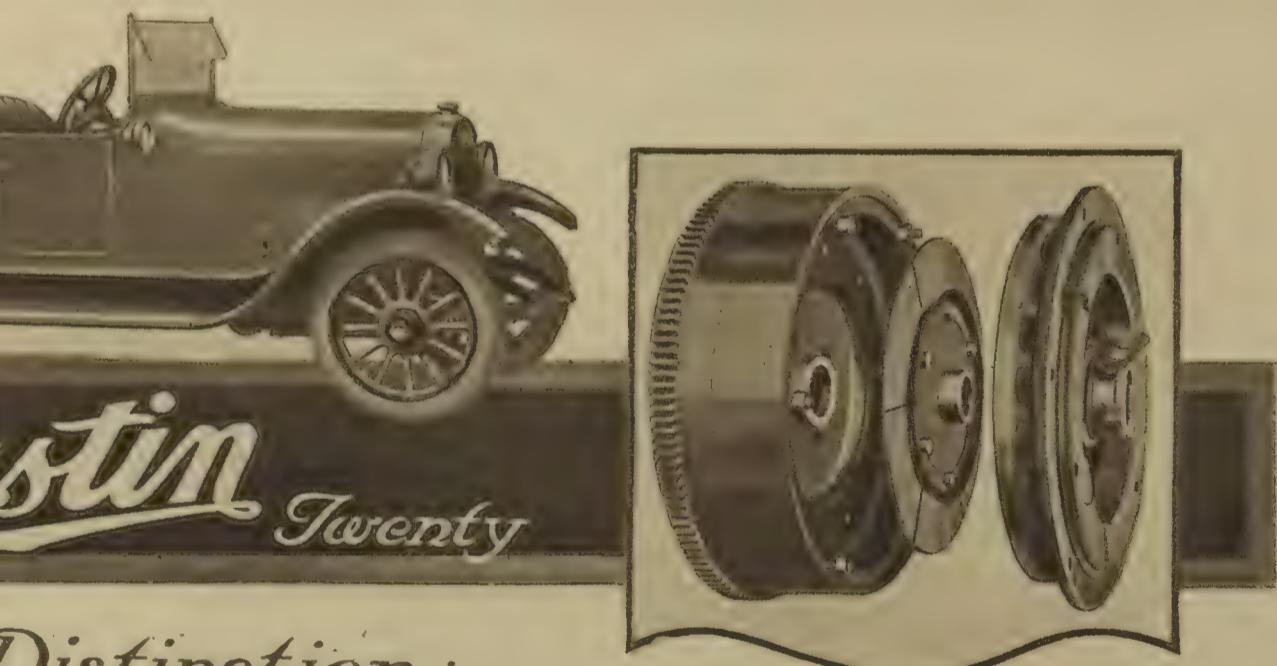
This matter of insect life in relation to the well-being of man is the special concern of the Bureau of Economic Entomology. But there is another aspect of its work which is less obviously productive, but which is, nevertheless, quite as important. This concerns the colossal task of naming insects. Since 1913 no less than 300,000 have been received by the Bureau, and of these about one-third were blood-sucking species. The examination and identification of such an enormous mass of material is no light task; but it must be laboriously done, for great issues hang upon accuracy. Two insects looking very much alike, and living, perhaps, in the same environment, may have very different life-histories. Methods designed to check their increase, or even to exterminate them, will have to be very different in the two cases. Faulty determination of the species may result in the application of the right method to the wrong insect, where control has become necessary!

Much of the work of this Bureau is carried on at the British Museum of Natural History, partly because of the immense facilities which such quarters afford during the work of specific identification.

W. P. PYCRAFT.

THE FIRST SPANISH HEIR-APPARENT TO BE ENROLLED AS A PRIVATE IN THE SPANISH ARMY: THE PRINCE OF THE ASTURIAS TAKING THE OATH BY KISSING A SWORD AND FLAG FORMING A CROSS.

King Alfonso's eldest son and heir, the Prince of the Asturias, was enrolled on June 14 in the King's Own Regiment of Infantry. He took the oath of allegiance by kissing the new flag held so as to form a cross with a sword. The ceremony took place at Madrid, on the Casa de Campo polo ground. Hitherto Spanish Crown Princes have possessed the rank of captain-general from birth, and the Prince of the Asturias is the first to work his way up from the ranks.—[Photograph by Topical.]



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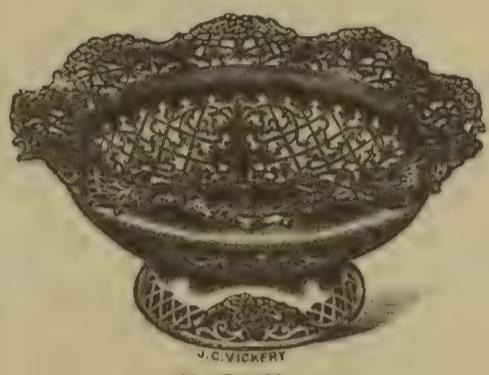
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LADIES' NEWS.

THE world was a Mormon last week at Ascot, for he was supplied with a plenitude of wives, and of the most expensive variety. Dress was not extravagant, because that implies bad taste; but it was costly and it was styleful. Lace and embroidered net dresses held complete sway, and charming they were. Long circular lace cloaks were worn; a recent bride, Lady Dorothy Macmillan, wore one of white lace lined with chiton, having a border and an intersecting band of black gauze. Queen Augusta Victoria wore a long black pleated cloak, partly of crêpe-de-Chine, partly of lace, on the opening day. The Queen had no cloak over her very pretty harebell-blue charmeuse dress. Not often does her Majesty wear a stiff-brimmed hat; on that occasion the small *chapeau* of blue and silver had a deep brim turned sharply up, and it was softened by a veiling of black lace, and proved most becoming. I have never seen such variety in sunshades as on the first day, albeit there was little occasion to use them until late in the afternoon. One was black, with transparent bands of russet embroidery like an Etruscan frieze; another was as flat as a plate, and not so very much larger. It was of yellow silk, and brocaded in lines of pale bright gold. A tiny one of black ostrich feathers sewn on net was worn on a stick of carved coral: there were domes of taffeta of one colour, with deep flowered borders in different shades. There were lace sunshades quite in the early Victorian style; what was mysterious was the way they disappeared when a sharp shower came on and their places were taken by umbrellas. It was like a conjuring trick; but I imagine that men were on duty with brollies to protect the feminine hats, cloaks, and sunshades.

There is something very fascinating about Ascot, particularly from the Royal Enclosure point of view. Of course, it is crowded, but the crowd is such a gay, well-turned-out one that one would be unwilling to miss any of it. The Pavilion, wherein sat the King and Queen and their party, was flower-decked and lovely. The King's Indian Orderly officers, there by his Majesty's invitation, looked picturesque—two in Indian cavalry regiment uniforms and fine turbans, two dapper little Gurkhas in rifle-green and smart little pill-box caps. Across the course for lunch is quite an adventure into that other aspect of Ascot which was not quite so numerously represented on the opening day. Within the marquee, to whichever club or regiment it may belong, exclusiveness is again acquired, and the meal



A FOULARD DRESS OF ULTRA-MODERN DESIGN.

Gone are the days when the unobtrusive little white spot on a navy-blue background was practically the only pattern obtainable in this popular material. Nowadays the designs are bolder and more varied, as shown by the above example in blue and yellow, with all-yellow kiltings.

is a gay one, and, of course, a charming one. Clubs and regiments know how to do these things!

On Cup day her Majesty maintained her very high reputation for stately and handsome looks in a dress of écrù satin beauté embroidered in a design of raised leaves, and the satin shot with gold. A folded toque was worn of soft bright satin, and a high marabout aigrette of ivory-white rose in front. The ground matched the dress. A diamond brooch and ear-rings were worn, and a double row of beautiful pearls. Princess Mary was in soft blush pink with a blue sash. Her Royal Highness wore a white, semi-transparent straw hat, and had a pretty pink sunshade.

Ascot well over, we begin to think of holidays. There is some of the season to go through yet, and some very pleasant things in contemplation; but our hopes are set on the sea, the hills, the lochs, and the rivers, or it may be the Swiss mountains, the French battlefields, or the delights of Trouville and Deauville. Change we all look forward to, and travel. It will be a useful "tip" to many readers that at Waring and Gillow's great house in Oxford Street there is some wonderful value in suit-cases. They are cases suitable for man or woman, or both. Some are in nut leather with striped lining, the largest (26 inches) costing only £4 12s. They have stout brass locks. Then there is another series in finest real cowhide finished with nut colour and lined with leather. These are fitted with the best quality nickel-plated locks. By their luggage you shall know whether they be well-born folk or not. All these suit-cases always retain their first-rate quality aspect, and the price of the largest in cowhide is £9.

There is great talking of cups and cocktails these June days, and they are delicious drinks; but one is debarred from taking enough of them to assuage a healthy June thirst because of after-effects. There is no drink for a summer day like Bulmer's Champagne Cider. It is delicious; it is matured by exactly similar processes to those used for the finest champagnes. It is a splendidly health-giving beverage, and an actual cure for gout and rheumatism. A long drink of it is a tonic, and does not render the drinker heavy and sleepy, and so take the pleasure from a day's outing. It is a tonic and tones one up. Cider makes excellent cup too, and it is a thirst-assuager without being, as many drinks are, also a thirst-creator. Our own natural wine it is, and it is very much to the good that it becomes more and more appreciated, and that Bulmer's great stores at Hereford are largely drawn upon. A postcard sent thither will bring along an interesting illustrated booklet about our native wine industry.

A. E. L.

Music in Summertime

AT this season of the year a good Gramophone will add considerably to one's enjoyment whether in the home, the garden, or on holiday.

The sketch shows various models suitable for all purposes: the handsome instrument seen on the right is a 'Queen Anne' Model, one of the 'VESPER' series; as regards both tone and workmanship it is of exceptional merit. The case is of beautiful walnut inlaid, and at the price of 95 guineas is splendid value. Further examples of the 'Vesper' instruments are to be seen in our showrooms.

Two models of the 'Aeolian Vocalion' are seen on the left hand side of the sketch; the foremost, in a 'Jacobean' case, is priced at 78 guineas, whilst the other, of 'Elizabethan' design, is priced at 150 guineas. Almost in the centre of the picture is seen 'His Master's Voice' cabinet grand model in oak, and costs from £37:10:0 or in mahogany from £45. The table model on the table at the back is the 'Pathophone' in oak at 12 guineas and '20 guineas. Lastly, there is the portable 'Decca' model in the foreground of the sketch, the prices ranging from £7:15:0 upwards. The following is a list of instruments in various styles:

'Queen Anne.'		'Adams.'	
'Vesper'	95 guineas.	'Vesper'	59 guineas.
'Vocalion'	260 "	'Pathophone'	88 "
'Sheraton.'		'Vocalion'	70 "
'Pathophone'	54 guineas.	'(small model)	160 "
'Vesper'	59 "	'Vocalion'	"
'Vocalion'	70 "	'(large model)	"
'(small model)	"		
'Vocalion'	140 "		
'(large model)	"		
'Chippendale.'		'Jacobean.'	
'Vesper'	37 guineas.	'Vesper'	37 guineas.
(with table)	"	'Vesper'	59 ..
'Vesper'	"	(cabinet model)	73 & 78 ..
(cabinet model)	"	'Vocalion'	"
'Vocalion'	"		

The 'Vesper,' 'Jacobean' and 'Chippendale' Models are also supplied without Table at 27 guineas each.



We invite you to hear these instruments in our comfortable Audition Rooms.
Lists of Gramophones and Records sent on request.

WARING & GILLOW LTD.
Furnishers & Decorators
to H.M. the King
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Telephone: Museum 5000.

The transparency of
PEARS' SOAP
 is the measure of
 its Purity



Above is an actual photograph of a tablet of
 Pears' Transparent Soap taken against the light.

A TRANSPARENT Soap is so attractive to the eye that one wonders why the majority of toilet soaps are opaque. The deep red-amber colour of Pears', its refreshing, clean smell and its transparency make it by far the most attractive of all soaps in appearance. But, although appearance is a big consideration, Pears' Soap is transparent for another and a better reason.

Its transparency is the measure of its purity.

The slightest impurity or inferiority in the ingredients ; the slightest error in mixing them ; the slightest carelessness in any part of the manufacture, and the soap would be muddy and streaky ; utterly unattractive in appearance. Ordinary soap, however, is naturally less sensitive to any small accident that may befall it on its way from the vats to your

bathroom. It is easy to make ordinary soap that looks pretty ; it is very difficult to make a good transparent soap. That is why Messrs. Pears stand almost alone as makers of transparent soap on a large scale. Few other manufacturers have succeeded in making transparent soap without incurring a serious loss through the considerable proportion of their output turning out muddy and streaky.

When you buy Pears' Transparent Soap, whether scented or unscented, you know that what you are getting is soap and nothing but pure soap. The appearance of each tablet is that tablet's certificate of purity. Your own eye is as good as an analytical chemist.

Pears'
 Transparent
SOAP
 Matchless for
 the complexion

THE CULT OF THE POSTAGE STAMP: NEW ISSUES.

BY FRED J. MELVILLE.

THE Olympic Games are to be held in Antwerp this year, and the Belgian Government has issued a set of three beautifully engraved stamps to serve a three-fold purpose: (1) to advertise and commemorate the Games; (2) to collect small doles for the Belgian wounded, and (3) to prepay postage. The denominations are 5, 10, and 15 centimes, representing the postal franking value but each is sold at the post-office counters at a supplementary charge of five centimes, this extra amount being allotted to the funds for the Belgian wounded.

The designs of these three stamps recall the fine series of stamps issued by the Greeks to commemorate the Olympiads of 1896 and 1906. On the 5-centimes green the subject is a thrower of the discus; the attitude is that of the celebrated "Discobolus" by the Beroian sculptor Myron, which was misrepresented in the replica in the British Museum owing to the head being wrongly attached in the restoration.

On the 10-centimes red stamp the central feature of the design is a four-horsed chariot, the "quadriga" used in the races, and a notable feature of triumphal processions in ancient Greece.

The 15-centimes stamp is in sepia, a colour which brings out the excellence of the engraving. The design shows a runner in a foot-race.

The stamps have been engraved and printed in America, and it is a little difficult to understand why our gallant Allies have had to go so far away for stamps which might have been produced as effectively, and possibly more economically, in London or Paris. The inscriptions, which are repeated in French and Flemish, may be translated: "VII. Olympiad 1920—Belgium For the Wounded + 5c."

The postal rates having been raised in Finland, some of the stamps in the current (so-called Helsingfors) design have been changed to conform with the colours of the now-recognised Postal Union equivalents. The 10-penni stamp is now green instead of red, and the

20-penni is red instead of orange. The blue stamp (the postal equivalent of 25 centimes, or our 2½d. stamp) is now the 50 penni.

Another Russian province neighbouring on Finland recently enjoyed a short period of independence; this is North Ingemanland, or Ingria, the capital of which is a small town known as Kirjasala. The district lies between the River Neva and the Finnish frontier, and when the Ingrians declared their independence, they adopted the frame of the Finnish stamps, but with their own arms in the centre, for the first independent stamps

issues of this country which were typographed at the Russian State Printing Works at Petrograd.

Poland has issued a series of nine stamps in a transverse oblong design for use on departmental correspondence of the Government. All are printed in red, and the values are 3, 5, 10, 15, 25, 50, 100, 150 and 200 fennig.

Our illustrations (on another page in this number) of the exhibition held by the British Institute of Industrial Art, in Knightsbridge, are reproduced by the courtesy of the several exhibitors concerned. Taking

the articles shown in the order of their position on the page (from left to right, beginning at the top), our acknowledgments are due to the following: (1) Sir Frank Warner, 10-12, Newgate Street, E.C.1 (Britannia brocade); (2) Mr. Bernard Moore, Stoke-on-Trent (peacock bowl); (3) Mr. J. Burton, Pilkington's Tile and Pottery Company, Clifton Junction, near Manchester (heraldic tile); (4) Miss Gwendolen Parnell, Chelsea Pottery, Upper Cheyne Row, S.W.3 (china figure of girl); (5) Mr. Richard Garbe, Nimmers End, Wingletye Lane, Hornchurch (ivory triptych); (6) Mr. Charles Vyse, 433, Fulham Road, S.W.10 (glazed porcelain, boy on goat); (7) The Colourcraft Company, 55, Doughty Street, W.C.1 (electric light stand, Russian ballet design); (8) Sir Richard Paget, Hon. A.R.I.B.A., Cranmore Lacquer Works, Cranmore Hall, Shepton Mallet (screen panels); and (9) Mr. P. Waals, Chestnut House, Chalford, Glos. (ebony cabinet). The Cranmore incised lacquer is particularly interesting as being done by disabled soldiers working at Cranmore Hall under Sir Richard Paget's direction. It is based on Chinese incised lacquer, commonly known as Coromandel work, but the process differs in that the incision is done on an actual wood surface, and not on fibrous plaster or jesso. Hence it is more durable. The lacquer is applied hot, like champlevé enamel, so that bright colours, including gold and silver, can be used. The Cranmore lacquer has been found particularly suitable for church decoration and memorial tablets.



1. Now green instead of red: a Finnish 10-penni stamp. 2. Destroyed by the Bolsheviks: Ingria's first independent issue. 3. Showing the Parliament House at Sofia: a new Bulgarian stamp. 4. With the head of King Boris: a new Bulgarian stamp. 5, 6, and 7. With designs commemorating the Olympic Games to be held at Antwerp: new Belgian stamps, sold above face value to raise funds for the wounded. 8. For official correspondence: one of a new Polish series.

Stamps Supplied by Mr. Fred J. Melville, 110, Strand, W.C.2.

of Ingemanland. These had not been long in use when the Bolsheviks came and made short shrift of the newly independent State, and destroyed the stamps and the plates from which they were printed.

Bulgaria has issued a number of new stamps recently, but the definitive new series is a compromise between a pictorial set and a portrait series. On the two lowest values, 1 stotinki and 2 stotinki, there is a view of the Parliament House at Sofia, while on 5, 10, and 15-stotinki stamps is a portrait of the young King Boris, son of the abdicated King Ferdinand. The stamps are very poorly executed by lithography, and do not compare with the fine early

From George the Third
To George the Fifth
One Hundred years long.
Born 1820. Still going strong.



JOHNNIE WALKER TRAVEL SERIES. NO. 8.—SINGAPORE.

JOHNNIE WALKER: "You 'tap' the tree for rubber."

PLANTER: "Yes, and you 'top' the tree for whisky."

Guaranteed same quality all over the world.

THE BI-CENTENARY OF THE LONDON ASSURANCE.

THE London Assurance Corporation, which has just kept its bi-centenary, was established by Royal Charter in 1720 to conduct marine business, and in 1721, under the name of the "London Assurance of Houses and Goods from Fire," it received a further Charter to transact fire and life business.

Lord Chetwynd, who became the first "Governor," had in 1719 formed a scheme of Fire Insurance known as "Chetwynd's Insurance," and this, together with another project known as "Overall's Insurance," doubtless formed the nucleus from which the fire business of the Corporation was built up. An old policy dated 1731 in pos-

AS WORN BY FIREMEN OF THE LONDON ASSURANCE: BADGES OF 1801 (BELOW) AND 1831 (ABOVE).

session of the Corporation is signed by Edmund Overall.

The Corporation was born in troublous times, as the South Sea mania was then at its height. The subsequent financial collapse of the Money Market undoubtedly accounts to a large extent for the inability on the part of the Corporation to pay more than £150,000 of the £300,000 which an impecunious Government required as the price for the priviledges granted by its Charter.

The London Assurance at once took a foremost part in the business, and introduced many improvements which remain to

this day. They were the first to charge a fixed rate of premium according to the nature of the risk, and also to classify the risks according to hazard.

Space prevents any but the merest reference to the fire brigade of its own which the Corporation at one time maintained in the Metropolis, and a reminder of which may still be seen in the old hand-engine on show in its present offices, and in the oil painting at the Guildhall Museum depicting the engine of the Corporation proceeding to a fire.

How well this Company has prospered during its honourable career of 200 years may be seen by a glance at its present excellent financial strength, which enables it to look forward with confidence to the future.

THE PLAYHOUSES.

"EAST IS WEST" AT THE LYRIC.

EAST is West," the work of Messrs. Shipman and Hymer—both apparently American playwrights—is a melodrama. A study of the programme might lead you to expect a tale dealing with love between brown and white—and, indeed, the play starts with a show of handling the colour question; but it is no more than show, for when Ming Toy, despite her Eastern costumes and name, is declared to be the daughter of a pure-blooded citizen of the United States, any problem of mixed marriage is conveniently shelved. Possibly the play suffers from not having a wholly American cast. Clever Mr. Ronald Squire conveys no idea of a missionary, and Mr. Leslie Howard's hero is English rather than American; nor, again, is there quite the right ingenuousness in Miss Iris Hoey's otherwise dainty Ming Toy. On the other hand, Mr. Frank Petley in the rôle of the kindly Lo Sang Kee deserved all the plaudits he received; while from Mr. George Nash, the original representative of the repulsive and yet fascinating Charlie Yong, we obtain a really brilliant study in character.

"SUCH A NICE YOUNG MAN" AT THE APOLLO.

In this play Mr. Maltby shows you a vulgarly good-natured household reduced to the resource of taking a paying guest, and this affable stranger, when refusing drink, points out the many comforts he is able to give himself by avoiding

stimulants. Listening to this missionary, they soon secure what had seemed beyond their means—one a sham fur rug which trips everybody up; another a motor-bicycle that tumbles to pieces; a third an evening dress which shocks propriety; a fourth a dinner-service, the cause of disputes; and all of them, docked as they are of their glass of port or whisky-and-soda, have become irritable and discontented. Meantime, the "nice young" abstainer turns out



THE BI-CENTENARY OF THE LONDON ASSURANCE: OLD FIRE MARK.

FUEL SHORTAGE

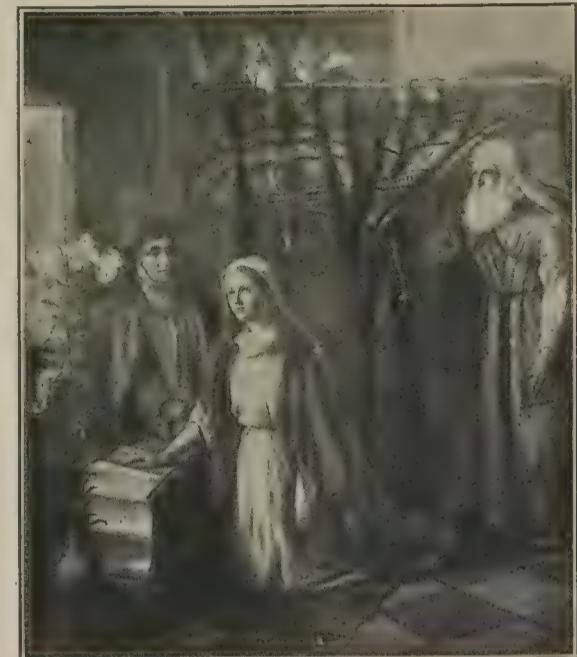


A TURBINE HOUSE SHOWING SLUICE GATES & BYE-PASS.

Owing to the present high price and shortage of all fuels, water powers, which pre-war were not worth developing, can now be economically utilised. We make a speciality of this class of work, and shall be pleased to report and estimate.

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GORHAM
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29, PICCADILLY, MANCHESTER.
50, WELLINGTON ST, GLASGOW.



ONE OF THE PRINCIPAL PICTURES AT THE "PALESTINE IN LONDON" EXHIBITION: "MATER DOMINI," BY EMILIE A. BROWNE.

"Palestine in London" opened at the Central Hall, Westminster, on June 10, and will remain open until July 7. The above picture, which is among the exhibits, was suggested to the artist by a passage in St. Luke (1., 39-56). It shows Mary and Elizabeth reading the Messianic prophecies, and Zacharias watching them.

to be capable of getting into debt, purloining other persons' property, and laying siege to a respectable girl's virtue. Hence in the closing farcical scene we see him kicked out of his converts' house, while they turn joyously to their old friend alcohol. Mr. Sam Livesey is delightfully breezy as a retired captain; and a capable company interpret in the right spirit a play rich in drollery, however debatable may be its moral.

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WOMEN of taste who love choice perfumes and delight in a perfectly harmonious toilet find Wana-Ranee

A Dream of Oriental Fragrance

Wonderfully lasting and refreshing it is prepared in a luxurious variety of toilet requisites to meet the demand of the most fastidious.



Perfume, 5/3, 10/6, 21/-, 33/-, & 63/- per bot.; Hair Lotion, 10/-; Toilet Water, 8/6; Face Powder, 10d. & 1/6; Dental Cream, 1/4; Soap, 1/- and 1/9 per tablet; Cachous, 6½d.; Sachets, 9d.; Toilet Cream, 1/3; Bath Crystals, 3/6 and 6/3; Shampoo Powders, 3d. each; Powder Leaf Books, 7½d.; Brilliantine, 2/6.

* Of all Chemists and Perfumers.

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Newgate Street,
LONDON, E.C.

IT HAS BECOME
A BYWORD THAT
**Ciro
Pearls**

BAFFLE EVEN EXPERTS.
MANY PRONOUNCING THEM
AS GENUINE AFTER THE
MOST CAREFUL INSPECTION.

No. 1 Necklet of famous Ciro Pearls (16 in. long). Fitted with Safety Clasp. Price, £1 1. 0.

HIGH PRICES ARE THE RULING FASHION
TO-DAY, BUT CIRO PEARLS ARE STILL SOLD
AT THEIR ORIGINAL PRICE OF ONE GUINEA.

OUR UNIQUE OFFER.

Upon receipt of £1 - 1 - 0 we will send you on approbation a Necklet of Ciro Pearls, 16in. long (Gold Clasp 2/6 extra, and other lengths at proportionate rates), or a Ring, Brooch, Earrings, or any other Jewel with Ciro Pearls. Put them beside any real pearls, or any other artificial pearls, and if they are not equal to the real or superior to the other artificial pearls, no matter what their price may be, we will refund your money if you return them to us within seven days.

Our interesting booklet No. 16 will give you details of our productions.

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"Yes—Always!"



WHITEWAY'S
Perfect Whimple Cyders are always a delightful, refreshing and thirst-quenching drink. Made exclusively from the expressed juice of the finest Devon apples grown, they charm and invigorate the palate and promote vigorous health. Whiteway's Whimple Cyders are supplied to many members of the Royal Family and of the Peerage. Infinitely more delicious and far cheaper than grapevines, spirits or malted liquors.

Whiteway's Whimple Cyders are served in the leading Hotels, Clubs and Restaurants, and are stocked by the principal Wine Merchants, Licensed Grocers and Stores. Order to-day or write for price-list and name and address of our nearest agent.

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FAMOUS DEVON CYDERS

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BUXTON, situated in the centre of Derbyshire's lovely "Peak District," claims the highest altitude of any town in the Kingdom. Mineral waters rich in radio activity. Luxurious modern bathing establishments.

CHELTENHAM has no rival in respect of sylvan beauty. A first-class town with every convenience, luxury and amusement. Spa waters comprise Magnesia, Alkaline, Sulphate, Saline, and Chalybeate Springs.

DROITWICH Brine Baths, renowned throughout the world. The countryside is delightful—orchards, deep lanes, wooded heights, gabled cottages and bright gardens.

HARROGATE possesses not only the finest variety of mineral waters in the world, but also those attractive features which make it a pleasure resort as well as a health-giving Spa.

LLANDRINDOD WELLS. The principal Spa of lovely Wales. Thirty mineral springs. Complete installation of modern apparatus affording the best forms of Continental Spa treatment.

WOODHALL SPA, situated in the prettiest part of Lincolnshire, surrounded by pine woods and heather-clad moors. Famous for Bromo-Iodine natural mineral waters.

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A Smart Boot

Of Patent Golosh (G.B. 52). Lace-up Model. In sizes and half-sizes from 6 to 11. Fittings 3 to 4.

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Of Patent Leather (G.B. 206). Splendid in wear and very comfortable. In sizes 6 to 11.

63/-



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THE GROWTH OF CIVILIAN AVIATION.

By C. G. GREY, EDITOR OF "THE AEROPLANE."

THOSE who made up their minds that aviation died when the recent war ceased, and those who came to the conclusion that there was "nothing in aviation" when the unduly optimistic estimates of over-enthusiastic



PRINCE HENRY AS POLO PLAYER: HIS ROYAL HIGHNESS WITH THE OTHER MEMBERS OF THE CAMBRIDGE TEAM, AT HURLINGHAM.

The inter-University polo match between Oxford and Cambridge, played at Hurlingham on June 19, resulted in a win for Cambridge, by 4-3. Prince Henry, the No. 1, who was making his first appearance on a London polo ground, scored the winning goal. Each University has now scored eighteen times. In the photograph are Prince Henry (Trinity), No. 1; Lord Folkestone (Trinity), No. 2; Mr. C. Wilson (Trinity), No. 3, and Mr. R. Deterding (Caius), back.—[Photograph by Newspaper Illus.]

amateurs failed to be fulfilled within a few weeks of the cessation of hostilities, will be in a fair way to change their minds if they will do aviation the honour of giving their personal attention for a few minutes to a consideration of the growth of civil aerial transport during the past few months.

It will be remembered that civilian flying in Great Britain was prohibited until May of 1919, owing to the fact that those in high places delayed for a long time the issue of regulations governing aerial traffic. International flying was still further delayed by the lengthy discussions which took place before an agreement was reached and an International Air Convention could be signed which permitted and regularised air traffic between the various countries which became parties to the

Convention. Even to-day all Europe is not open to the aerial traveller. Special permits are necessary before anybody can fly to Germany, and it is only a matter of days since Switzerland decided to join the League of Nations—a decision which involves agreeing to the Air Convention and facilitating the entry and exit of foreign aviators, so that some time must elapse before Switzerland is an entirely "open" country to British aviators.

Consequently there was little air traffic between England and the Continent till late in 1919. Then the weather of our mild, muggy winter hindered flying, in that there was continual wet and low cloud, instead of the usual bright, sunny, frosty weather which is so conducive to flying. And, as mentioned, there was no inducement to fly to either Switzerland or Germany. Moreover, no regular air communication with Holland had been arranged, and there were various delays and difficulties about a regular service to Belgium. As the result, practically the only air route in common use was that between London and Paris. On this was run a regular service by Air Transport and Travel, Ltd., of one De Havilland machine each way every day. Handley Page, Ltd., ran three machines a week each

way. And Instone and Company (a shipping and coal firm which interested itself in aviation only last year) ran a single de Havilland machine once or twice a week.

Despite all discouragements and hindrances from weather, wind, officialdom, and ill-luck, all these services proved amazingly successful. Only a minute percentage of the machines failed to reach their destinations. Only one fatal accident occurred. Only on a few days was flying entirely stopped by bad weather. In fact, judging by one's own personal experiences of certain short-journey steamship lines, one is convinced that

throughout the winter the aeroplane services ran with fully the regularity and punctuality of the average steamship service. Incidentally, one knows of definite cases where passengers by air have got to Paris in time, when passengers by boat on the same days have lost between twelve and twenty-four hours owing to fogs and gales.

At any rate, the success of the air lines during the worst months of the year has been such that quite astonishing expansions are now taking place, and more and more machines are being put on to the Continental services. The Instone Line, for example, which started with a single D.H. (de Havilland) biplane, has now bought six of the big Vickers "Vimy" commercial machines with twin Rolls-Royce engines, and several of the new Bristol "tourers" with Siddeley "Puma" engines. All these will be in operation in the course of the next few weeks. The A.T. and T. Company now run three D.H. machines a day each way between London and Paris, leaving the London Terminal Aerodrome at Croydon at 9.30, 12.0, and 16.30 (otherwise 4.30 p.m.) each day, a corresponding machine leaving the Paris aerodrome at Le Bourget at the same hours. These machines range



OXFORD v. CAMBRIDGE POLO AT HURLINGHAM: THE OXFORD TEAM.

In the photograph are Mr. W. Bennett (Trinity), No. 1; Mr. E. V. Rutherford (Trinity), No. 2; Mr. H. A. H. Fraser (Magdalen), No. 3; and Mr. G. Sale (New College), back. Mr. Sale fell during the match, and was replaced by Lord Apsley.—[Photograph by Newspaper Illus.]

from the two-passenger D.H.4, with a Rolls-Royce engine, to the big, luxurious, eight-passenger D.H.19 with a Napier engine.

[Continued overleaf.]

URODONAL JUBOL

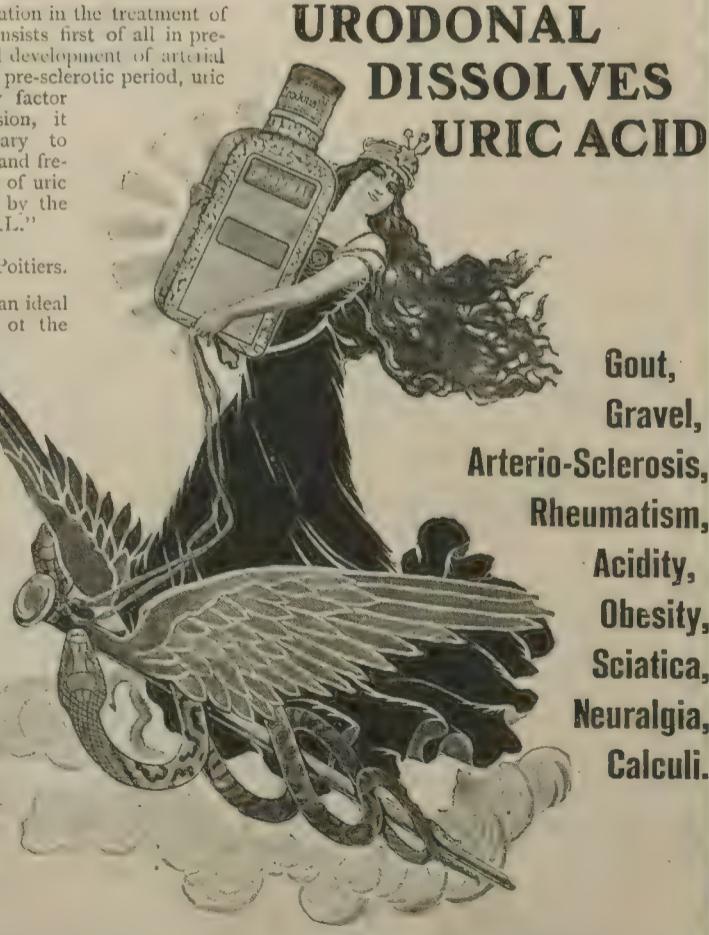
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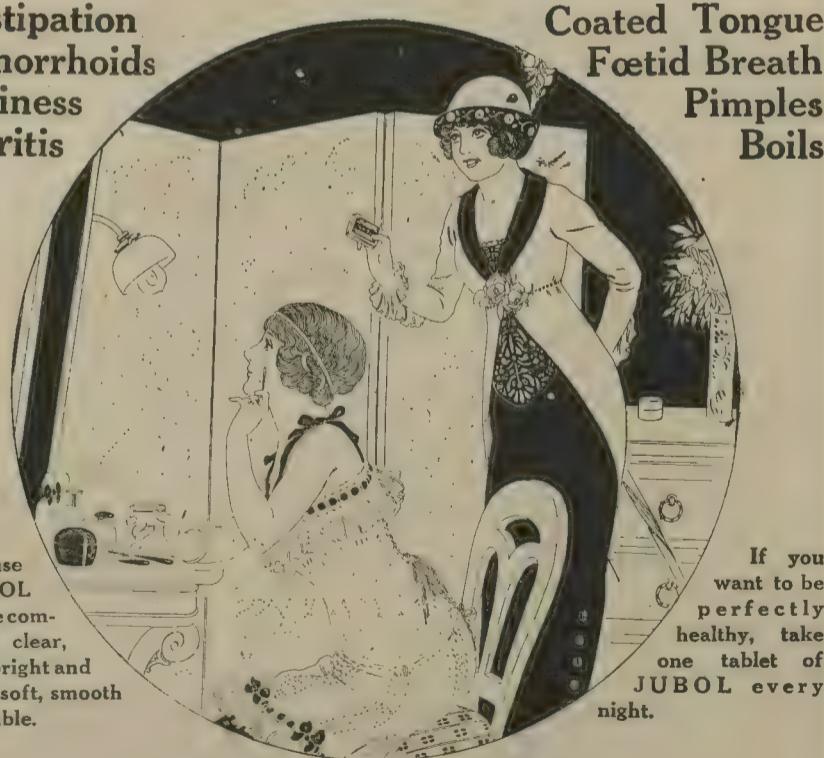
"URODONAL is an ideal agent in the hands of the physician in all cases where there is reason to fear the retention of oxalic acid, as URODONAL eliminates this poison as readily as it eliminates uric acid, and thus safeguards the patient against the harmful effects of this dangerous form of intoxication."—
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Late Physician to
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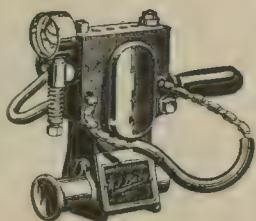
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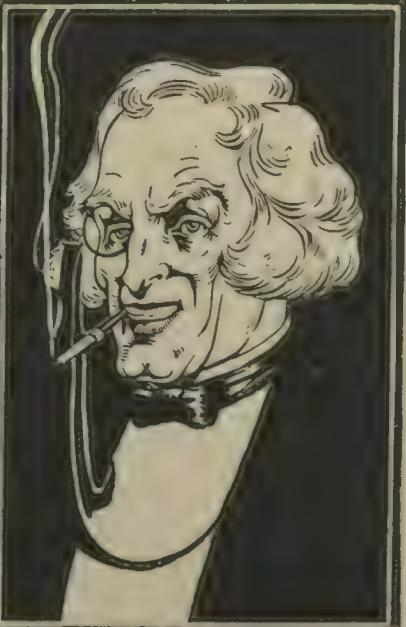
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Continued.

London-Paris lines are also run by several French aerial transport firms. These are the C.G.T. (Compagnie Générale Transaérienne) who use Nieuports, the M.A. (Messageries Aériennes) who use Bréguets and Spads; and the C.G.E.A. (Compagnie des Grandes Expresses Aériennes) who use "Goliath" Farmans. It is noteworthy that these French lines are heavily subsidised by their Government. So heavily are they subsidised, in fact, that it pays the owners to run the machines, whether they are doing useful work or not; and so, though the London-Paris machines are well patronised, one has oneself seen aeroplanes on "internal" air-lines in France flying without passengers, mails, or parcels, simply burning valuable petrol and wearing good engines in order to qualify for the mileage bonus which comes out of the French taxpayer's pocket. One can hardly imagine a more wasteful proceeding. In spite of this bonus advantage, it is interesting and educative to note that by far the greater number of aeroplanes on the Paris-London air-lines are British, as will be seen later.

There is also a regular service between the Cricklewood aerodrome (belonging to Handley Page, Ltd.) and Paris. On this line Handley-Page biplanes with twin Rolls-Royce or Napier engines are used. The machines run on alternate days and carry up to a dozen passengers and baggage apiece. The average number appears to be about eight passengers, with baggage and parcels, per trip. Besides these London-Paris lines there is a regular daily A.T. and T. service between Croydon and Amsterdam. And there are occasional machines to Brussels, chiefly run by a Belgian concern known as the S.N.E.T.A. (Société Nationale pour l'Étude des Transports Aériens), this line using D.H.4 war biplanes converted for passenger work.

The net result of all these lines is that a very considerable and rapidly increasing number of people now cross the Channel by air every week. For example, during the week ending June 13, seventy-nine machines entered or left the Port of Croydon from or to the Continent, carrying in all 123 passengers. And in the same week fourteen machines entered or left Cricklewood, carrying 65 passengers. This gives a total of 93 machines and 188 passengers; that is to say, including pilots, 281 persons crossed the Channel by air in the week.

Of the 93 machines mentioned, 17 were French and the remaining 76 were British. These figures would certainly suggest that Civil Aerial Transport is already

in aerial passenger traffic. Yet they are only the very small beginning of what will develop in the near future. It must be remembered that the aeroplanes now in use are at best converted war-machines, or modifications of war designs. Improvements already in sight will make the same difference to air traffic as the introduction of the pneumatic tyre made to bicycle traffic, and later to motor traffic.

The first of these improvements is the development now in progress of new designs of wings which permit aeroplanes to lift twice as many passengers, or twice the weight of goods, with the same size of wing and the same engine power. The immediate result of producing such wings commercially will be a reduction in operating costs which will bring aeroplane fares down very close to the existing railway fares. Halving the present £10 10s. fare to Paris would considerably more than double the number of passengers. And an increase in the number of passengers and the weight of goods carried means a still greater proportional decrease in over-head charges and standing expenses.

In this article one has only touched on the single example of the air-lines between London and the Continent. In the British Dominions overseas great movements are already afoot. In Canada, South Africa, Australia, and India, where conditions are more favourable to flying than in the British Isles, unexpected activity is being shown. So that altogether even the most hopeful of us—among the rationally optimistic—are finding our hopes more than satisfied.

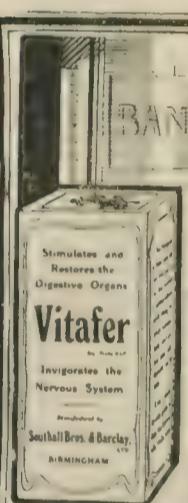
BEARING A RECORD OF BOMBING FLIGHTS: THE FORE-PART OF A GERMAN GOTHA AEROPLANE WHICH IS BEING HANDED OVER TO ENGLAND.

It will be noted that this particular Gotha's raids included Sheerness (spelt "Sherness"), Margate (spelt "Margathe"), Boulogne, London, St. Omer, Dover, Chelmsford, Abbeville, Etaples, Amiens, Doullens, Arras, Rouen, Gravelines, and Poperinghe. The total weight of the bombs dropped is given as 26,000 kilos.—[Photograph by Frankl.]

on the up-grade after the slump of last year. In fact, speaking personally as one who has always been a firm believer in aviation without ever being unduly optimistic, they seem to indicate quite a surprisingly rapid growth

Hospital Sunday (June 27) presents an opportunity for the public to recognise, by generous contributions, the splendid work done (with a pre-war income) by the great voluntary hospitals of London both during the war and since. There is a net deficit of some £200,000 on last year's working, and it is hoped that the Hospital Sunday Fund will clear this off. The Lord Mayor, Sir Edward Cooper, writes: "If the voluntary system of supporting our hospitals has to give place to Government control, there will disappear one of the noblest impulses of our common life." Contributions by those unable to attend their place of worship on Hospital Sunday may be sent to him at the Mansion House.




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Gives instant relief from CATARRH, ASTHMA, etc., etc.



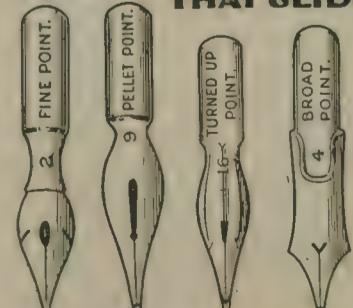
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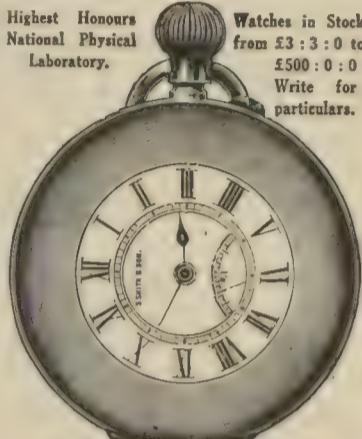


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MIXTURE
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THE CHRONICLE OF THE CAR.

The Coming
Debate
on Taxation.

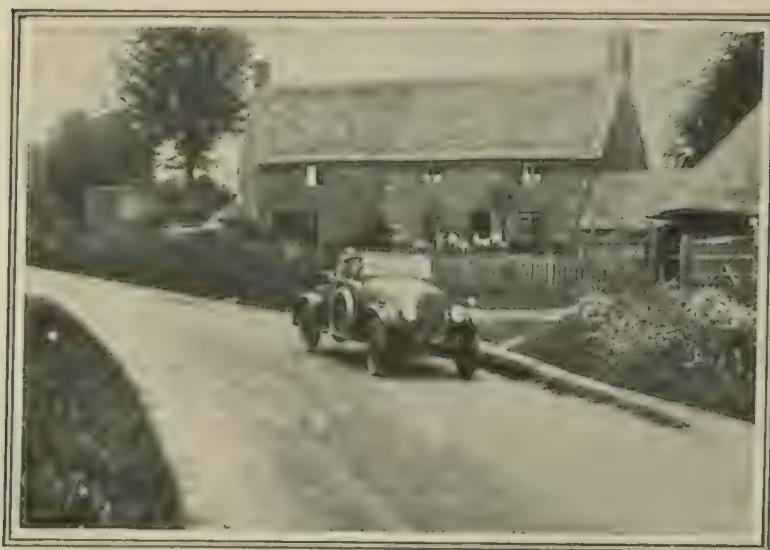
Whether success will attend the efforts of those who are striving to defeat the proposed tax of £1 per horse-power is highly uncertain; but if the Government carries its point, it will not be for want of strenuous and well-directed opposition. Sir W. Joynson Hicks has

inquire in another direction, which is that pointing to the oil groups. It is perfectly easy to understand their objections to the fuel tax. It causes them a lot of trouble and detail work, which they would obviously rather not have. But I for one cannot appreciate why the taxpayer should be saddled with a ridiculously unfair impost simply because someone objects to the methods hitherto in use. However, we may find out all about it during the forthcoming debate on the Finance Bill.

In the meantime, the automobile party in the House is preparing its case with assiduity and no little skill. The principle of the flat rate fuel tax has been adopted, but I rather regret to see it is recommended that it be only imposed on imported fuels. From the very beginning of the discussion I have contended that, as this taxation is for the purposes of highway upkeep, and is not in any sense designed as a protective measure, no fuel used in vehicle propulsion should escape. By advocating its restriction to the imported fuels, the Government is left in possession of the undoubtedly strong point that, if imported fuels alone are taxed,

those vehicles consuming benzol or any other home-produced fuels will escape paying their just quota to the road fund. The Royal Scottish A.C. is the only one among the motoring bodies which has had the vision and the courage to recommend that all fuel be subjected to the same rate of tax. I am quite convinced that the rest are making a grave mistake in seeking for exemption for the home-produced fuels. I would go so far as to say that I would rather see the proposals of the Government, objectionable and iniquitous as I consider them, passed than that there should be any differentiation between fuels. At least it would ensure that all mechanically propelled vehicles should pay for the roads they use, and would mean a more even measure of justice than a tax on one variety of fuel alone.

At the present time a number of interesting experiments are being carried out with various kinds of mixed fuels and with very varied results. Alcohol is receiving marked attention, particularly in association with benzol. Incidentally, it may be remarked that the results attained so far do not flatter alcohol as a fuel for use in motors of existing design. Alcohol requires a much higher compression ratio for effective combustion than is necessary with petrol or benzol, and there is no doubt that before long engines will be produced which will give excellent results when used with this fuel. Some rather peculiar experiences have, I understand, been met with in the course of the experiments in question. For instance, alcohol was "doped" with ammonium nitrate, and the mixture gave excellent results as to power and so forth. The engines in which it was used, however, suffered so severely from the effects of the combination that, after standing for a night, it was almost impossible to turn them over, so badly had cylinders and pistons been corroded.



ON THE ROAD IN WARWICKSHIRE: AN 11·9-H.P. BEAN CAR
IN THE OLD-WORLD VILLAGE OF DRAYTON.

certainly scored heavily by securing the production of the interim report of the Committee on Taxation, which recommended the substitution of a flat-rate petrol tax, with no rebates, for the existing methods of raising money for the roads. What one would very much like to know now is precisely why the Committee altered its point of view and recommended the tax on horse-power. Obviously, very strong pressure must have been brought to bear to induce the members of the Committee to reverse completely all their ideas on the subject, and it would be more than a little interesting to hear where that pressure originated. I have a shrewd idea that if we looked for its genesis among the oil interests we should find we were, as the children say, very "warm." I cannot persuade myself that the fuel tax, provided it is levied at a "flat" rate, with no rebates or concessions whatsoever, is so cumbersome and objectionable to the Excise authorities as we have been asked to believe. Therefore, I am driven to

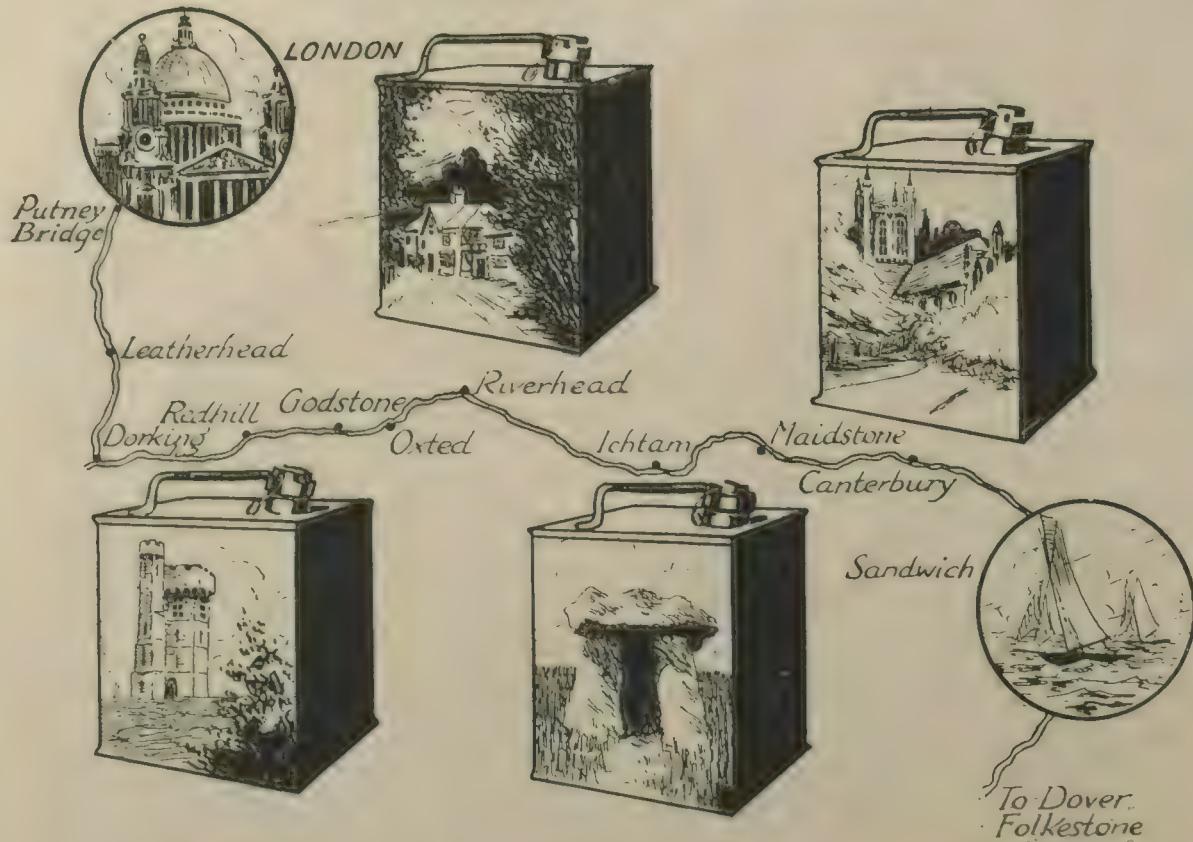


MOTORING ON THE BANKS OF THE SEVERN: A WOLSELEY "FIFTEEN"
NEAR BEWDLEY, WORCESTERSHIRE.

Mixtures of alcohol and benzol, however, behaved quite well, and it would seem that here is at least a partial solution of the problem of home-produced fuel, pending the time when the production of vegetable alcohol and the development of engine-design will permit us to run on that fuel alone. The experiments, however, have only reached a stage

[Continued overleaf.]

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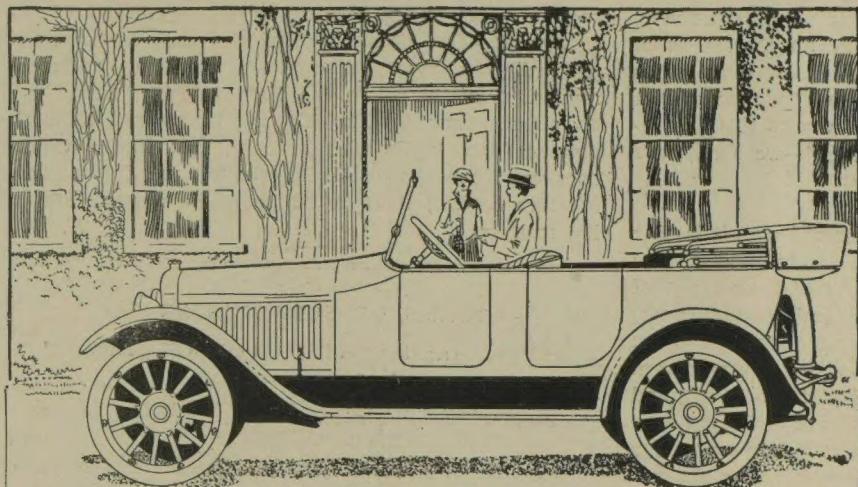
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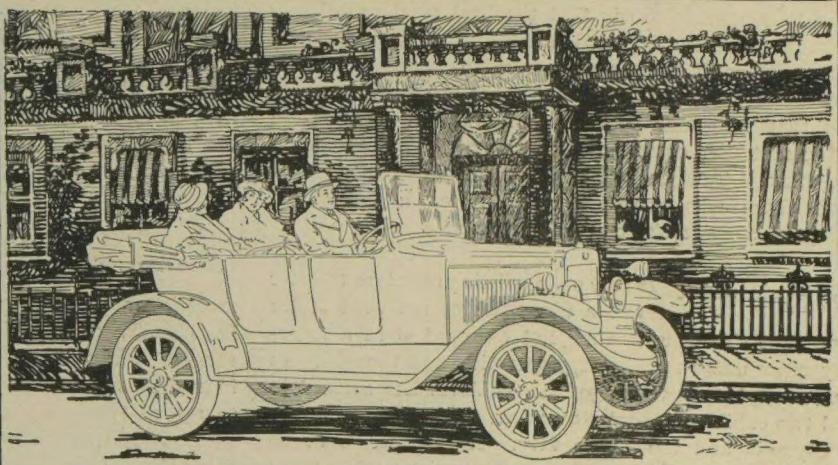
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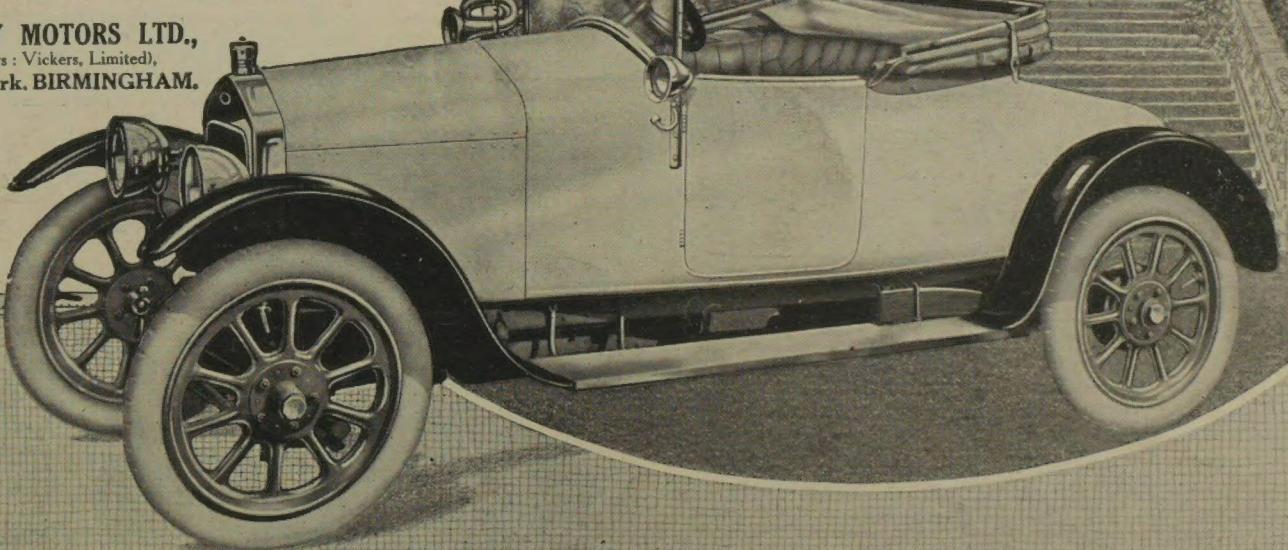


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"THE **WOLSELEY** TEN"

Continued]

when it is possible to say that the final results are likely to be most interesting and useful. I have mentioned them principally because they seem to point the moral that a tax on imported fuel only has the terrible weakness that it would press very hardly on one section of the motoring community, while another would escape altogether. That is not at all what we want, and I think those who are advocating it as a policy are acting in a most short-sighted manner.

The Motor Shows. It may seem a little premature to enter upon a discussion of the next Motor Show, but these matters are not disposed of in a day—they mean many months of preparation and thought. As I announced some time ago, the S.M.M.T. has decided to hold two exhibitions next November, running concurrently at Olympia and the White City. The former is to be reserved for the older members of the Society, while those who cannot be accommodated at Addison Road will have to go to the White City. I confess I do not see how the Society could have arranged it otherwise, but this method of selection will certainly not be the most welcome to the public. For the latter a better arrangement would have been one of classification by power or price—all cars, for

instance, up to 20-h.p. to be shown at the White City, and all over that rating at Olympia. Alternatively, vehicles priced at less than £1000 at Shepherd's Bush, and all above at Kensington. Still, as those firms who have been members of the Society almost from the beginning are not likely to give way on this point—and I do not think they can be blamed—we shall have to see how the experiment works out.

Save Your Tyres. Many otherwise careful and thrifty motorists are so careless in the matter of their tyres. I have known owners who were meticulously careful of the car—to whom the slightest abnormal sound was an immediate subject for inquiry and remedy—but who seemed to regard tyres as something that had to wear out, and whose length of life was more a matter of luck than anything else. I agree that there is a lot of luck in connection with tyres, but they will last much longer if they are properly looked after than they will if treated in the haphazard way that most people do treat them. I know it is a bit of a nuisance to send tyres away for repair every time a puncture occurs or a cut appears on a tread, but it is only by effecting immediate repairs that tyres can be

induced to give of their best. That is why I regard the portable vulcaniser as an essential part of the motor-house equipment. One does not need one that is capable of re-treading a tyre, or even of carrying out major repairs. Something like the Harvey Frost "Baby" will do all one wants. The bigger jobs are not those the amateur can tackle with success; but if the smaller ones are done at home with the aid of one of these effective devices, the tyre bill drops in a quite surprising manner.

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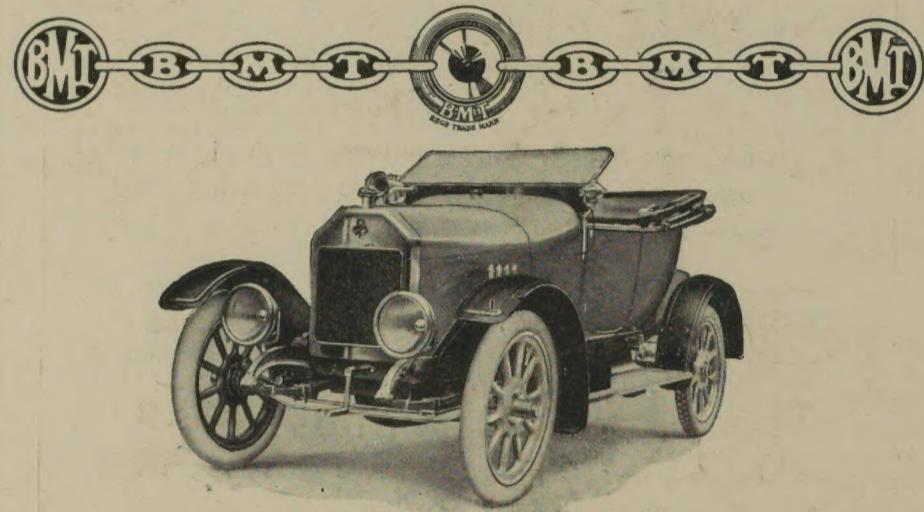
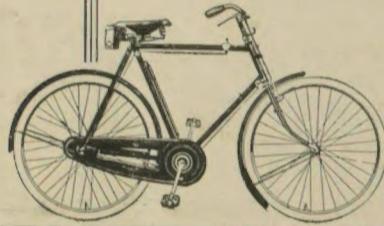
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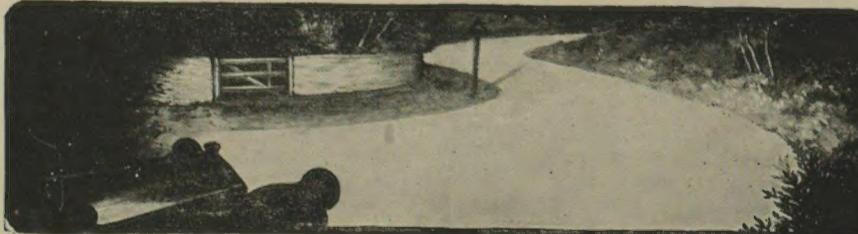
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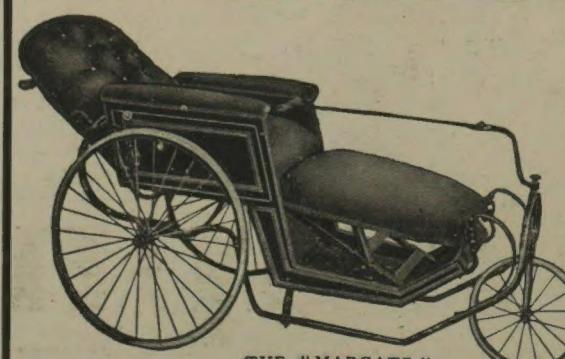
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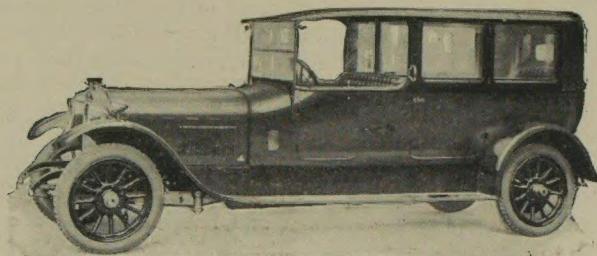
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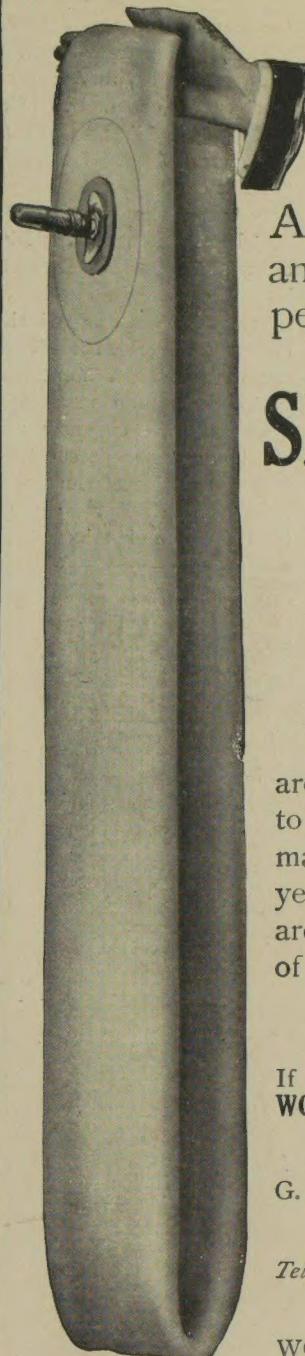
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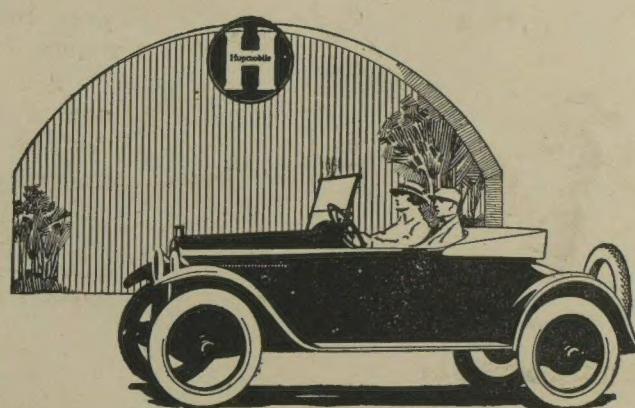
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In the Preface are certain City facts of considerable interest, amongst others the one that before 1753, when worthy citizens lived over their shops or near to them, the residence of the Lord Mayor of the day was the Mansion House for the time being, the City Companies lending his Lordship stables and their Halls.

In the Introduction Sir William reviews his civic career before he passed the Chair, showing how the Lord Mayor and the Sheriffs are elected; noting that the Show and

* "A Lord Mayor's Diary—1906-7." By William Purdie Treloar. (John Murray.)

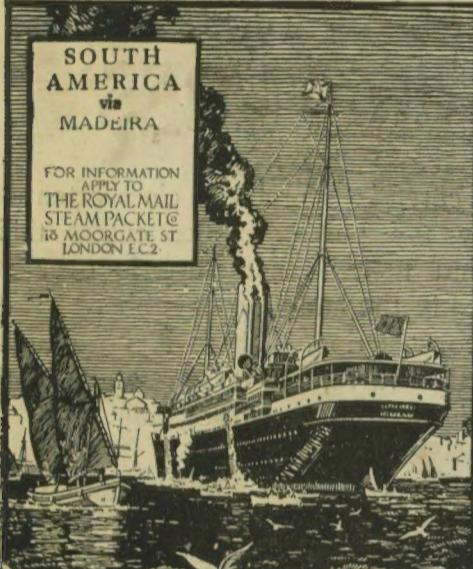
the Banquet on the night of November 9 is wont to cost the Chief Magistrate two thousand, and each of the Sheriffs one thousand pounds; recording that the Lord Mayor receives £10,000 in lieu of all fees; telling of the famous Collar of "SS" and the Diamond Badge; hazarding that the term Black Maria, given to prison vans, and "What cheer, Ria!" may have derived from the famous City barge, the *Maria Wood*.

That the notes in the Diary were well worth the setting down goes almost without the saying, for, apart from his Mayoralty, does not Sir William represent the Ward of Farringdon Without, which, as a wit has put it, embraces the World, the Flesh, and the Devil—Fleet Street, the Central Meat Market, and the Temple?

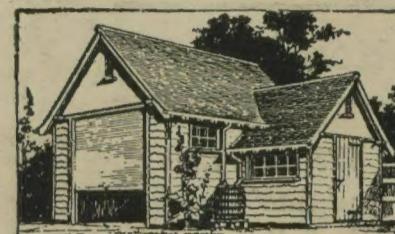
To choose an unusual point or two. We have the news that the expenses of the City's entertainments to royal and other potentates visiting this country are defrayed by a mysterious fund called "the City's cash"; and that each December 4 the Court of Aldermen meet to inspect and select the cloth sent annually to the

great officers of State, and others—four-and-a-half yards each of the best black cloth to the Lord Chancellor, the Lord Chief Justice of England, the Master of the Rolls, the Lord Chamberlain of his Majesty's Household, the Vice-Chamberlain, the Lord Steward, the Treasurer, the Comptroller, the Secretary of State for the Home Department, the Secretary of State for the Foreign Department, Mr. Attorney-General, Mr. Solicitor-General, Mr. Recorder, Mr. Chamberlain, and Mr. Common Serjeant; together with six yards for Mr. Town Clerk, and six yards of green cloth; and four yards of the black cloth and four of the green cloth to the Principal Clerk in the Town Clerk's office. And, especially, there is the story of how the Germans tried—and failed—to use the Lord Mayor as a pawn during his state visit to Berlin, by recalling Waterloo on the anniversary of that battle, which fell during the stay, in order to annoy our very good friends the French.

For the rest, it should be said that the Diary of Micajah Perry, alderman and haberdasher, rounds off the whole by providing contrasts. A noteworthy publication.



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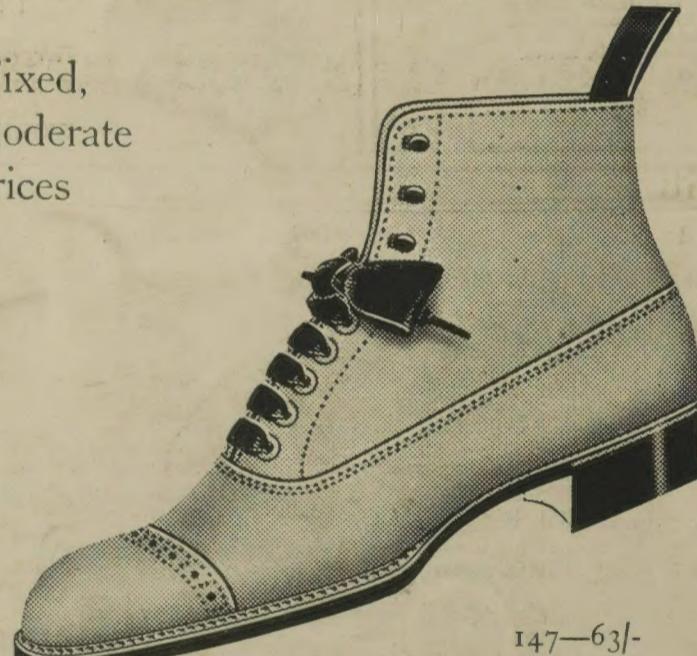
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